

THE ANTHEM BOOK.



THE  
ANTHEM BOOK

OF THE  
UNITED FREE CHURCH OF SCOTLAND

---

*ISSUED BY AUTHORITY.*

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RECOMMENDED FOR USE BY THE SYNOD OF THE  
PRESBYTERIAN CHURCH OF ENGLAND, 1909.

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## PREFACE.

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AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the *Sol-fa* edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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12 The Lord is my Shepherd. . . . *Macfarren.*  
18 The Lord is my Shepherd. . . . *Griffith.*  
23 Our soul waiteth for the Lord . . *Mason.*  
24 O taste and see . . . . . *Goss.*  
32 Cast thy hurden on the Lord . . *Bradbury.*  
33 Cast thy burden upon the Lord  
    *Mendelssohn.*

NO.

- 40 Thou shalt guide me . . . . . *Barnby*  
73 Thou wilt keep him in perfect peace  
    *Hately.*  
74 Thou wilt keep him in perfect peace  
    *Gawtlett.*  
80 Who is among you that feareth the  
    Lord . . . . . *Trembath.*  
92 The Lord is my portion . . . . *Hopkins.*  
137 I know whom I have believed *Macfarren.*  
Also No. 79.

3. JOY AND GRATITUDE.

- 17 Sing unto the Lord, O ye saints of  
    His . . . . . *Prout.*  
51 My song shall be of mercy and  
    judgment . . . . . *Clark.*  
Also Nos. 20, 22, 52, 59.

4. LOVE.

- 139 Beloved, let us love one another . *Cobb.*  
140 Beloved, if God so loved us . . *Barnby.*

5. HOLINESS.

- 15 Shew me Thy ways, O Lord . . . *Lamb.*  
30 Create in me a cleau heart . . . *Prout.*  
65 Search me, O God . . . . . *Mason.*  
136 Set your affection on things above *West.*  
162 Lord, for Thy tender mercies' sake  
    *Farrant.*  
Also Nos. 51, 131.

6. RESIGNATION.

- 11 My God, look upon me . . . . *Reynolds.*  
18 Incline Thine ear to me . . . . *Himmel.*  
27 Like as the hart . . . . . *Novello.*

7. COURAGE.

- 20 O love the Lord, all ye His saints *Sullivan.*  
78 They that wait upon the Lord . . *Elvey.*  
99 Sing, O daughter of Zion . . . . *Button.*  
138 Blessed is the man that endureth *Stainer.*  
Also Nos. 9, 23.

8. BENEFICENCE.

- 25 Blessed is he that considereth the  
    poor . . . . . *Main.*  
26 Blessed be the man that considereth  
    the poor . . . . . *Steggall.*

DEATH.

- 145 I heard a voice from heaven . . . *Goss.*  
146 I heard a voice from heaven . . *Tenney.*

HEAVEN.

- 144 What are these . . . . . *Stainer.*  
Also No. 72.

## THE CHURCH.

## 1. THE SANCTUARY.

- No.  
 1 Will God in very deed . . . . *Goss.*  
 14 The earth is the Lord's . . . . *Monk.*  
 16 One thing have I desired . . . *Macfarren.*  
 35 Praise waiteth for Thee, O God . . *Darnton.*  
 41 O how amiable are Thy dwellings *Simper.*  
 64 Pray for the peace of Jerusalem . . *Mason.*  
 98 The Lord is in His holy temple . . *Anon.*  
*Also Nos. 49, 50.*

## 2. THE LORD'S DAY.

*Morning.*

- 7 My voice shalt thou hear . . . . *Goss.*  
 60 This is the day which the Lord hath  
 made . . . . . *Sewell.*  
*Also No. 59.*

*Evening.*

- 163 Abide with me . . . . . *Thompson.*  
 164 Sun of my soul, Thou Saviour dear *Turner.*  
 165 The radiant morn hath passed away  
*Woodward.*  
 166 Lord, keep us safe this night . . *Beethoven.*  
 167 Lord, keep us safe this night . . *Steane.*

## 3. THE SACRAMENTS.

*Baptism.*

- 107 Suffer the little children . . . . *Gadsby.*  
 108 Suffer the little children . . . . *Prout.*

*Lord's Supper.*

- 56 What shall I render unto the Lord *Brown.*  
 124 Jesus said unto the people . . . *Stainer.*  
 132 Christ our passover . . . . . *Goss.*  
*Also Nos. 121, 135, 161.*

## 4. MISSIONS.

- No.  
 37 God be merciful unto us . . . . *Bunnett.*  
 38 God be merciful unto us . . . . *Tozer.*  
 47 O worship the Lord . . . . . *Smith.*  
 82 Break forth into joy . . . . . *Barnicott.*  
 87 Arise, shine, for thy light is come *Elvey.*  
 88 Arise, shine, for thy light is come  
*Hopkins.*  
 101 From the rising of the sun . . . *Ouseley.*  
 159 O Dayspring . . . . . *Stainer.*  
 160 O King and Desire of all nations *Stainer.*  
*Also No. 39.*

## 5. THE MINISTRY.

- 81 How beautiful upon the mountains *Smith.*  
 93 They that be wise shall shine . . *Bell.*  
 130 How lovely are the messengers  
*Mendelssohn.*

## SPECIAL OCCASIONS.

## 1. HARVEST.

- 34 Praise waiteth for Thee . . . . *Goss.*  
 53 He watereth the hills . . . . . *Spinney.*  
 54 O Lord, how manifold are Thy works  
*Barnby.*  
 68 The eyes of all wait on Thee . . . *Elvey.*

## 2. CHILDREN'S SERVICES.

- 69 Remember now thy Creator . . . *Prout.*  
 70 Remember now thy Creator . . . *Griffith.*



# ANTHEMS.

1

## Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

*Andante.*

*mf* Will God in very deed dwell with men on the earth? Behold, the

*mf* heaven and heaven of heavens can not contain Thee; how much less this

*mf* house which we have builded? Yet have Thou re - spect unto the prayer of Thy

*cres.* *p* servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

*cres.* *p* cry and the prayer which Thy servants pray before Thee to - day: that Thine

*mf* *mf*

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eyes may be o - pen upon this house, upon this house night and day, that Thine

eyes may be o - pen upon this house . . night and day.

Hear - en Thou to the sup - pli - ca - tion of Thy ser - vants.

Hear Thou from Thy dwelling-place, e - ven from heaven ; and when Thou

hear - est, for - give ; when Thou hear - est, for - give, for - give.

2

# Lord, my God.

1 Kings viii. 28, 30.

C. MAJAN.

*Slowly.*

*p*

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

*p*

*cres.*

pray-eth; have Thou re-spect un-to his prayer, have Thou re-spect un-

*cres.*

*cres.*

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear-est,

*p* *cres.*

*dim.* *p*

Lord, for-give: Hear Thou in heaven Thy dwelling-place, and when Thou

*dim.* *p*

*pp*

hear-est, Lord, for-give, for-give, for-give, O Lord, for-give.

*pp*

## O Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY

*Larghetto.*

*p* O Lord, my God, O Lord, my God, hear Thou the prayer Thy  
*p* hear Thou the

*cres.* ser - vant pray - eth, have Thou re - spect un - to his prayer, re -  
*cres.* prayer Thy servant pray - eth, have Thou re - spect, re -

*dim.* - spect un - to his pray - er. Hear Thou in heaven Thy  
*dim.* - spect un - to his pray - er. Hear Thou in heaven Thy

dwel - ing - place, and when Thou hear - est, Lord, for - give,  
 dwell - ing - place, and when Thou hear - est, for - give,

O LORD, MY GOD.

[No. 3.]

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

give, . . . for - give, . . . and when Thou hear - est,

Lord, for - give, for - give, . . . for - give, . . . and when Thou

Lord, for - give, for - give, . . . for - give, . . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give.

*mf*, *dim.*, *p*, *mf*, *p*, *mf*, *p*, *cres.*, *f*, *dim.*

\* This may be substituted for the foregoing three bars.

## Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,  
adapted by W. Shore.

Thine, O Lord, O Lord, is the great-ness, Thine, O

*p*

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

*pp*

great-ness, and the pow'r, and the glo-ry, and the

*cres.*

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

*f* *ff*

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

*p*

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

*cres.* *f* *mf*  
glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that

*cres.* *f* *pp*  
is in the heaven, . . in the heaven and the earth is Thine; Thine is the

*f*  
kingdom, Thine is the kingdom, O . . Lord, and Thou art ex-alt-ed as

*rit.*  
head o-ver all, as head o-ver all, as head, as head o-ver all.

## I will lay me down in peace.

Psalm iv. 8.

*Andante con moto.* (♩ = 72.)

H. GADSBY.

*Sw. p*

*p* I will lay me down in peace, I will  
*p* I will lay me down in

I will lay me down in peace, in peace, ..

lay me down in peace, I will lay me down in peace, .. and take my  
 peace, and take my rest, .. will lay me down in peace,

*mf*

rest: for it is Thou, Lord, on - ly, on - ly Thou, that  
 Thou

*mf*  
*Gt.*

makest me dwell in safe - ty, that makest me dwell in safe - ty. I will  
*p*  
*p*

on . . . ly, that makest me dwell in safe - ty.



I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will  
 I will lay me down in peace, and take my rest, . . will  
 lay me down in peace, in peace, . . and take my rest: . . *mf*  
 lay me down in peace, . . and take my rest: . . for it is  
 lay me down in peace, and take my rest: . . *mf*  
 Thou, Lord, on - ly, on - ly Thou that makest me dwell in  
 on - ly Thou that mak - est me  
*mf*  
 safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord, *cres.*  
 safe - ty, that makest me dwell in safe - - ty, for  
 dwell . . in safe - - - - - ty, *cres.* for

No. 5.]

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly, *cres.*  
 it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,  
 it is Thou on - ly, Thou on - ly, for it is *cres.*  
 on - ly, that mak - est me dwell, *f dim. p* that mak - est me  
 Thou, Lord, *f on dim. p* ly, . . .  
 dwell in safe - ty. *pp* I will lay . . .  
*soft Gt. uncoupled.*  
*Sw. soft Reed.*  
*dim. rall. pp* me down . . . in peace.  
*dim. rall. pp*  
*Sw. both hands. dim. rall.*

( 10 )

## 6

## I will lay me down in peace.

Psalm iv. 8.

W. H. GILL.

*Quietly.*

First system of musical notation. Treble and bass staves in 3/2 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo/mood is marked 'Quietly.' and the dynamics are marked 'p' (piano).

I will lay me down in peace, I will lay me

Second system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics 'down in peace, and take my rest, and take .. my rest:' are written below the staves.

down in peace, and take my rest, and take .. my rest:

*A little faster.*

Third system of musical notation. Treble and bass staves. The tempo is marked 'A little faster.' and the dynamics are marked 'f' (forte). The melody is in the treble staff.

for it is Thou, Lord, on - ly, that mak - est me dwell in

Fourth system of musical notation. Treble and bass staves. The melody continues in the treble staff. The lyrics 'safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in' are written below the staves.

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

*poco rall.* *Quietly.* *p*

on - ly, that makest me dwell in safe - ty. I will lay me

*poco rall.* *p*

down in peace, I will lay me down in peace, and

*p*

take my rest, and take... my rest. A - - men.

*p*

7

# My voice shalt Thou hear in the morning, O Lord.

Psalm v. 3, 7.

J. Goss.

*Moderato.*

My voice shalt Thou hear in the morn-ing, O Lord; in the

*mf*

morn-ing will I di-rect my prayer un-to Thee, and will look

up. I will come in-to Thy house in the mul-ti-tude of Thy

mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy

*p*

ho-ly tem-ple, will I worship toward Thy ho-ly tem-ple.

*cres.* *f*

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## Lead me, Lord.

Psalm v. 8; iv. 8.

S. S. WESLEY.

*Lento.*

ALTO SOLO.

*Lento.* (♩ = 69.)

*p* Lead me,

Lord, lead me in Thy right-eous-ness, make Thy way

CHORUS.

Lead me, Lord,

plain be-fore my face. Lead me, .. Lord, Lord,

Lead me, Lord, . .

( 14 )

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face. *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

*cres.* *dim.* *p* CHORUS.

makest me dwell in . . safe - ty. For it is Thou, Lord,

*cres.* *p* *p*

*cres.* *dim.* *p* *rit.*

Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

*cres.* *dim.* *p* *rit.*

## The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

*Moderato.*  
*mf*

The Lord will be a ref - uge for the op - press - ed, a

*mf*

ref - uge in times of trou - ble. And they that know, that

know Thy name will put their trust in Thee : . . for

Thou, Lord, hast not for - sa - ken them that seek . .

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THE LORD WILL BE A REFUGE.

[No. 9.]

Thee, . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

This system of music is written for a two-part setting in G major. The treble staff features a vocal melody with a key signature of one sharp (F#) and a common time signature. The bass staff provides a harmonic accompaniment. The lyrics are printed below the treble staff.

them . . that seek . . Thee. *mf* The Lord will be a ref - uge

The second system continues the musical setting. It includes a dynamic marking of *mf* (mezzo-forte) under the treble staff. The lyrics continue below the treble staff.

for the op - press - ed, a ref - uge in times of trou - ble. And

The third system of music continues the composition. A dynamic marking of *f* (forte) is placed at the end of the system under the bass staff. The lyrics are printed below the treble staff.

they that know, that know Thy name will put their

The fourth system of music continues the composition. The lyrics are printed below the treble staff.

trust in Thee, . . will put . . their trust in Thee. . .

The fifth and final system of music concludes the piece. The lyrics are printed below the treble staff.

## Let the words of my mouth.

Psalm xix. 14.

*Andante religioso.* (♩ = 96.)

C. H. FERROT.

Let the words . . of my mouth, and the med - i - ta - tion

*p*

*Ped.*

of my heart, be ac - cept - a - ble in Thy sight, be ac -

*cres* *cen*

*cres* *cen*

do. O Lord my strength,

cept - a - ble in Thy sight, O Lord my

*f*

*do.*

. . . and my re - deem - er.

strength, and my re - deem - er. Let the words . . of my

*p*

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmings, Bristol

LET THE WORDS OF MY MOUTH.

[No. 10.]

and the med - i - ta - tion of my heart,  
mouth, and the med - i - ta - tion of my heart,

be ac-cept - a-ble in Thy sight, . . . be ac-cept - a-ble  
*p* *cres.*

O Lord my strength, . . .  
in Thy sight, . . . O Lord my  
*f*

. . . . and my re - deem - er. . . .  
strength, and my re - deem - er, and my re - deem - er.  
*rit.* *pp*

## My God, look upon me.

Psalm xxii. 1-3.

J. REYNOLDS.

*Moderato.*

My God, my God, look up - on me, look up - on me :

why hast Thou for - sa - ken me, why hast Thou for - sa - ken me,

and art so far from my health, and from the words of

and art so far from my health, and from the words of my . . . com - and from the

health, and from the words of my com -

my . . . complaint, the words of my com - plaint, and from the

- plaint, the words of my com - plaint, and from the words of

words of my complaint, the words of my com - plaint,

- plaint, the words of my com - plaint, and from the words of

words of my . . . complaint, the words of my . . . com - plaint?

my . . . com - plaint, . . . the words of my com - plaint?

and from the words of my complaint, the words of my com - plaint?

my complaint, the words of my complaint, of my com - plaint?

MY GOD, LOOK UPON ME.

[No. 11.]

TWO SOPRANO VOICES. *Andante.*

*mp*

O my God, . . I cry in the day-time, but

*Andante.*

*Sw. p*

Thou hear-est not ;

*mp* O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

not; and in the night sea-son al - so I take no  
not; and in the night sea-son al . so I . . . take no

The first system of the musical score consists of three staves. The top two staves are vocal parts in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment in G major. The lyrics are: 'not; and in the night sea-son al - so I take no' on the first line and 'not; and in the night sea-son al . so I . . . take no' on the second line.

rest, no rest, I take no rest, al-so I  
rest, I take *p* no rest, no rest, al-so I

The second system of the musical score consists of three staves. The top two staves are vocal parts. The bottom staff is a piano accompaniment. The lyrics are: 'rest, no rest, I take no rest, al-so I' on the first line and 'rest, I take *p* no rest, no rest, al-so I' on the second line. A piano (*p*) dynamic marking is present.

take, I take no rest, I take no rest,  
take, I take no rest, *p* no rest, I

The third system of the musical score consists of three staves. The top two staves are vocal parts. The bottom staff is a piano accompaniment. The lyrics are: 'take, I take no rest, I take no rest,' on the first line and 'take, I take no rest, *p* no rest, I' on the second line. A piano (*p*) dynamic marking is present.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al-so I take, I take no rest.

take no rest, al-so I take, I take no rest.

CHORUS. *Moderato.*

But Thou con-tin-u-est ho-ly, O Thou wor-ship of Is-ra-

el, Thou con-tin-u-est ho-ly, O . . Thou wor-ship of

Is-ra-el, O . . Thou wor-ship of Is-ra-el.

## The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.

G. A. MACFARREN.

*Moderato.* (♩=92.)

The first system of musical notation is in G major, 4/4 time, with a tempo marking of *Moderato* (♩=92). It features a treble and bass staff. The melody begins with a half note G, followed by a half note A, and then a half note B. The lyrics 'The Lord is my shep-herd; I shall not want, The' are written below the notes. A piano (*p*) dynamic marking is placed below the first staff.

The second system continues the melody. The lyrics 'Lord is my shepherd; I shall . . . not want. He maketh me to lie' are written below the notes. A crescendo (*cres.*) marking is placed above the final notes of the system.

The third system continues the melody. The lyrics 'I shall not want. He maketh me to lie down . . . in green . . . pas-tures: He leadeth me, He lead-eth me be-' are written below the notes. Dynamics of *f* (forte) and *mf* (mezzo-forte) are indicated.

The fourth system continues the melody. The lyrics '- eth me to lie down in green pas-tures: side the still wa-ters. He re-stor-eth, re-stor-eth my' are written below the notes. Dynamics of *p* (piano) and *mf* are indicated.

The fifth system continues the melody. The lyrics 'soul: He lead-eth me in the paths, the paths of' are written below the notes. Dynamics of *mf* and *p* are indicated.



THE LORD IS MY SHEPHERD.

[No. 12.]

right-eous-ness for His name's . . . sake, . . . His name's . . . sake.

for His name's . . . sake, . . . His name's . . . sake.

The first system of musical notation for the hymn. It consists of two staves, treble and bass clef, in a key of B-flat major (two flats). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the staves. The first line of lyrics is 'right-eous-ness for His name's . . . sake, . . . His name's . . . sake.' and the second line is 'for His name's . . . sake, . . . His name's . . . sake.' The music is marked with a 'p' (piano) dynamic.

Yea, though I walk through the val-ley of the shad-ow of death,

Yea, though I walk through the val-ley of the shad - - - ow of death,

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are 'Yea, though I walk through the val-ley of the shad-ow of death,' and 'Yea, though I walk through the val-ley of the shad - - - ow of death,'. The music is marked with a 'f' (forte) dynamic.

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

The third system of musical notation. It continues the melody and accompaniment. The lyrics are 'yea, though I walk through the val-ley of the shad-ow of death,' and 'yea, though I walk through the val-ley of the shad-ow of death,'.

I will fear no e-vil: for Thou art with me; Thy rod and Thy

I will fear no e-vil: for Thou . art with me;

The fourth system of musical notation. It continues the melody and accompaniment. The lyrics are 'I will fear no e-vil: for Thou art with me; Thy rod and Thy' and 'I will fear no e-vil: for Thou . art with me;'. The music is marked with a 'f' (forte) dynamic.

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

The fifth system of musical notation. It continues the melody and accompaniment. The lyrics are 'staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they'.

com - fort me, they com - fort me. Sure - ly, sure - ly

*mf*

good - ness and mer - cy shall fol - low me .. all the

days of my life: and I will dwell in the house of the

*f*

Lord .. for ev - er, I will dwell in the house of the Lord .. for

*p* *cres.*

ev - er, for ev - er, for .. ev - er.

*pp* *rall.*

for ev - er.

## 13

## The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

*Andante espressivo.*

*mf* The Lord is my shep - herd; I shall not want, I

*mf*

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

*cres.* wa - ters. He re - stor - eth my soul: He leadeth me in the

*cres.*

*f* *dim.* paths of right - eous - ness, for His name's . . sake.

*f* *dim.*

BASS SOLO, OR ALL THE BASSES.

*mf*

Yea, though I walk through the valley of the shadow of death, I will

*mf*

*dolce.*

fear no evil: for Thou art with me; Thy rod and Thy

*dolce.*

*rall.* *a tempo. cres.*

staff they comfort me. Thou preparest a table be-

*rall.* *a tempo. cres.*

*rall.* *a tempo. Quasi Recit.*

- fore me in the presence of mine enemies: Thou anointest my

*rall.* *a tempo. colla voce.*

THE LORD IS MY SHEPHERD.

[No. 13.]

head with oil; my cup run-neth o - - - ver.

This system contains the first vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time and features a simple, hymn-like melody.

CHORUS.

*mf* Sure - ly good - ness, good-ness and mer - cy shall fol - low me

This system contains the chorus of the song. It features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time and features a simple, hymn-like melody.

*cres.* all the days of my life: and I will dwell in the house of the

*cres.*

This system continues the chorus. It features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time and features a simple, hymn-like melody.

*dim.* Lord, in the house of the Lord for ev - - er, in the

*dim.* *p*

This system concludes the chorus. It features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time and features a simple, hymn-like melody.

house of the Lord for ev - er. Sure - ly good-ness,

*mf*

good-ness and mer - cy shall fol - low me all the days of my

*p* *cres.* *dim*

- in - u - en - do.

life, shall fol - low me all the days of my life: and I . . will

*p*

dwel in the house of the Lord for ev - er, for

*mp* *cres.* *f*

ev - er. *Slowly and expressively.*

ev - er, for ev - er. The Lord is my shep - herd.

*p* *pp*

## The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. MONK.

*Moderato.*

The first system of musical notation for the song. It consists of a treble and bass staff in G major (one sharp) and 3/2 time. The tempo is marked 'Moderato'. The first measure of the treble staff has a forte 'f' dynamic marking. The lyrics 'The earth is the Lord's, and all that therein is, the compass of the' are written below the notes.

The second system of musical notation. The lyrics 'world, and they that dwell there-in. For He hath founded it up - on the' are written below the notes.

The third system of musical notation. The lyrics 'seas, and pre - par - ed it up - on the floods, pre - par - ed' are written below the notes.

The fourth system of musical notation. The lyrics 'it up - on . . the floods. Who shall as - cend in - to the hill of the' are written below the notes.

The fifth system of musical notation. The lyrics 'Lord, or who shall rise up in His ho - ly place? E - ven he,' are written below the notes.

e - ven he that hath clean . . hands, and a pure . . heart, and that hath not

lift up his mind un - to van - i - ty, nor sworn to de - ceive his

neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -

ness from the God of his sal - va - tion, the God of his sal -

va - - - tion. A - - - - - men.



## Shew me Thy ways, O Lord.

Psalm xxv. 4, 5.

J. LAMB.

*Prayerfully.*

Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me,

teach me, for Thou art the God of my sal - va - tion, the God of my sal -

- va - tion; on Thee do I wait all the day, all the day.

# 16 One thing have I desired of the Lord.

Psalms xxvii. 4.

*Andante.*

G. A. MACFARREN.

*mf* *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

*mf* *cres.*

- sir - ed of the Lord, af - ter that will I seek; that I may

*mf*

dwell in the house of the Lord all the days of my life, to be -

*mf*

- hold the beauty of the Lord, . . and to en - quire in His tem - ple, to be -

*cres.* *e ritard.*

- hold the beauty of the Lord, . . and to en - quire in His tem - ple.

17

## Sing unto the Lord.

Psalm xxx. 4, 5.

*Joyfully.*

E. PROUT.

*f* Sing unto the Lord, O ye saints of His, . Sing unto the

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - li-ness. Sing unto the Lord, O ye saints of His, . . O ye saints, <sup>give</sup> O ye  
O ye

thanks, O ye saints, give thanks at the re-membrance of His ho - li-ness.  
saints, give thanks,  
saints, give thanks,

*A little slower.*

*mp* For His anger en - dureth but a moment, His anger en -  
*mp*

and in His favour is  
*cres.*  
 - dureth but a moment, en - dureth but a moment, and in His favour is  
*cres.*  
 His anger en - dureth but a moment, and in His favour is

life : . . . .  
*p*  
 life, in His favour is life : Weeping may en - dure for a night,  
*p*  
 life : . . . .

*cres.*  
 weeping may en - dure for a night, but joy cometh in the morn -  
*cres.*

- ing, but joy cometh in the morn-ing, joy cometh in the  
 but joy cometh in . . the

*f*  
 morn - ing, but joy . . . cometh in the morn - ing.  
 morn - ing,

## Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.  
Arranged by V. NOVELLO.*Andante.*

The piano introduction is in 4/4 time, key of B-flat major. The right hand begins with a piano (*p*) chord and a melody of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a mezzo-forte (*mf*) chord.

*Without Ped.*

## BASS SOLO.

The bass solo begins with a piano (*p*) melody. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

*Ped.*

Incline Thine ear, incline Thine ear to

The piano accompaniment continues with chords and a moving bass line, supporting the vocal melody.

me, in - cline . . Thine ear, . . incline Thine ear to me, O

The piano accompaniment features dynamic markings: *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Lord, make haste to de - liv - er me. In - cline . . . Thine

ear, . . in - cline Thine ear to me, . . O Lord, . . make

haste to de - liv - er . . me. O save me for Thy

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

*cres.*

*dim.* *p*

*dim.* *p*

*mf Gt.*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The piano accompaniment is written in treble and bass clefs. The vocal line is written in treble clef. The score includes various musical notations such as notes, rests, and dynamic markings.

# INCLINE THINE EAR.

[No. 13.]

CHORUS.

in - cline Thine ear, . .

Incline Thine ear, incline Thine ear to me, incline Thine ear, in -  
cline Thine ear, in -  
cline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er  
to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear to me; O  
me, incline Thine ear, . . incline Thine ear to me;  
me, in - cline Thine ear . . . to me;

Lord, . . make haste, make haste to de - liv - er me; O save me for Thy  
O . . Lord, save . . .

mercies' sake, O save . . me, save me for Thy mer - cies' sake.  
me, . . .

## Shew Thy servant.

Psalm xxxi. 16, 17.

*Moderato.* (♩ = 112.)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,

*p*

save me for Thy mercy's sake, shew Thy servant the light of Thy

*p*

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not..

*f* Without Ped.

be confounded, O Lord, let me not be confounded, O

*p* *cres.*

*p* *cres.* Ped.

for I have call - ed up - on . . Thee, have call - ed up - on . .

*f* *dim.*

Lord; for I have call - ed up - on . . Thee, up - on

*f* *dim.*



# SHEW THY SERVANT.

[No. 19]

Thee. *p cres.*  
 Thee. Let the un - god - ly be put to con - fu - sion,

*p*  
*cres.*  
*f*

*Slower. pp*  
*rit.*  
*Tempo 1mo. p*  
 and be put to silence in the grave. Shew Thy servant the light of Thy

*pp*  
*Without Ped.*  
*rit. Ped.*  
*p*

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

*p*

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

*p rall. e dim.*  
 mer - cy's sake, save me for Thy mer - cy's sake.

*pp*

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

*Smoothly, and not too slowly. (♩ = 80.)*

O love the Lord, all ye . . . His saints; for the Lord pre - serv - eth

and plenteous - ly . . . re - ward - -  
and plenteously reward - -  
them that are faithful, and plenteous - ly . . . re - ward - -  
and plen - teous - ly . . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . . re -  
eth the . . . proud . . . do - er, and plen - teous - ly re -  
eth . . . the proud do - er, and plen - teous - ly . . . re -  
proud . . . do - er, re - ward - - - -

wardeth the proud . . . do - er, in - u - en - do.  
ward - - eth . . . the proud . . . do - er, re - wardeth the proud  
ward - - - eth, and plen - teous - ly . . . eth, dim in - u - en - do.

O LOVE THE LORD.

[No. 20.]

do - er. Be strong, and He shall es -

Be strong, and He shall es - tab - - lish, es -

- tablish your heart, all ye that put your trust in the Lord, and..

- tablish your heart, all ye that put your trust in the Lord,

and.. He shall es - tablish your heart, be strong,

He shall es - tablish, es - tablish your heart, be strong, and.. He shall es - tablish your heart, and

and.. He shall es - tablish your

He shall es - tablish your heart, be strong, be

heart, es - tablish your heart, be strong, . . be strong, . .

strong, BASSES ONLY. O love the

. . . ff be strong, and He shall es - tab - lish your heart, . .

## O LOVE THE LORD.

for the Lord pre - serv - eth  
*cres.*

Lord, all ye His saints: for the Lord, the Lord pre -  
for the Lord, the Lord pre -  
the Lord pre -  
them that are faithful, and plen - teous - ly, . . and plen - teous -  
serv - eth them that are faithful, and plen - teous - ly re -  
serv - eth them that are faithful, and  
serv - eth them that are faithful, and  
ly . . re - ward - eth  
ward  
plen - teously re - ward - eth the proud . . do -  
plen - teous - ly re - wardeth the proud . .  
O . . love the Lord, all ye His  
*p dolce.*  
er. O . . love, O love the Lord, all ye . . His  
*p*  
do - er. . . . . all ye . . His  
saints, . . . O . . love the Lord.  
saints, O love . . the Lord. A - - - men.  
saints, O love . . the Lord.

## Rejoice in the Lord.

Psalm xxxiii. 1, 2.

G. J. ELVEY.

rejoice,

*Allegro moderato.*

Re-joyce, re-joyce, re-joyce in the Lord, re -

The first system of musical notation is in G major (one sharp) and 4/4 time. It begins with a forte (f) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Re-joyce, re-joyce, re-joyce in the Lord, re -' are written below the notes.

rejoice, rejoice,

- joyce, re - joyce, . . re - joyce in the Lord, O ye right -

The second system continues the melody and accompaniment. The lyrics 'rejoice, rejoice, - joyce, re - joyce, . . re - joyce in the Lord, O ye right -' are written below the notes.

for . . it be-com-eth well the just, for . . it be -

- eons : for it be-com-eth well the just, for it be -

The third system continues the melody and accompaniment. The lyrics 'for . . it be-com-eth well the just, for . . it be - eons : for it be-com-eth well the just, for it be -' are written below the notes. A piano (p) dynamic is indicated at the beginning of the system.

- com-eth well the just, the just to be thank -

- com-eth well the just, the just to be thank -

The fourth system concludes the melody and accompaniment. The lyrics '- com-eth well the just, the just to be thank -' are written below the notes.

-ful. *f*

ful. Praise the Lord with harp, praise the Lord with harp :

*f*

*Gt. Diaps.*

*Sw.*

Sing praises un - to Him, sing praises un-to Him, sing

Sing praises un - to Him, sing praises un - to

*f*

praises un-to Him, un - to Him with the lute and instrument of ten . .

Him, un - to Him with the lute and instrument of ten . .

Sing praises un-to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings. strings. Praise the Lord with harp, praise the Lord with harp :

strings. Gt. Sw.

Sing praises un - to Him with the lute, with the

Sing prais - es un - - to Him with the lute, the

Sing praises un - to Him with the lute, the . . . lute, the

Sing prais - es, sing praises un - to Him with . . the

lute and in - strument of ten . . strings.

lute and in - strument of ten . . strings. Re - joice, re -

lute and in - strument of ten . . strings. *f*

- joice, re - joice in the Lord, O ye right - - eous.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

*Andante. Alla Breve.*

First system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The bass clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The tempo is marked *Andante. Alla Breve.* The dynamics are marked *p* (piano) and *legato.* The instruction *Without Ped.* is written below the bass staff.

Second system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The bass clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The tempo is marked *Andante. Alla Breve.* The dynamics are marked *f* (forte) and *Re - joice*. The instruction *Ped.* is written below the bass staff.

Third system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The bass clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The tempo is marked *Andante. Alla Breve.* The lyrics are: in the Lord, O ye righteous, O ye righteous: for praise is

Fourth system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The bass clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The tempo is marked *Andante. Alla Breve.* The lyrics are: come - ly for . . the up - right, for praise is come - ly

Fifth system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The bass clef staff begins with a whole rest, followed by a half note G, a half note A, a half note B, and a half note C. The tempo is marked *Andante. Alla Breve.* The lyrics are: for the up - right. Re - joice in the Lord,



REJOICE IN THE LORD.

[No. 22.]

*f*

O . . ye right - eous, O . . ye right - eous: for

O . . ye right - eous, . . O . . ye right - eous: . . .

*p*

praise is come-ly for the up - right. For the word of the

Lord is right; and all His works are done in truth, for the

*cres.*

word of the Lord is right; and all His works are done in

*cres.*

*f*

truth, and all His works are done in truth. . . He

and all . . His works are done in truth, in truth.

lov - eth right - eous - ness and judg - ment, He lov - eth

right - eous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . .

of . . the . . good - ness of . . . the Lord, full of the  
mp full of the

good - ness of the Lord, the good - ness of the Lord.  
p  
good - ness of the Lord, *rall. e dim.*

Psalm xxxiii. 20—22.

L. MASON.

*Moderato.*

Our soul wait - eth for the Lord, our soul

The first system of musical notation is in 2/2 time, featuring a treble and bass staff. The melody begins with a half rest, followed by a half note G4, and continues with chords. The lyrics 'Our soul wait - eth for the Lord, our soul' are written below the notes. A dynamic marking of *mf* is present at the start of both staves.

wait - eth for the Lord ; He is our help, is our

The second system continues the melody and accompaniment. The lyrics 'wait - eth for the Lord ; He is our help, is our' are written below the notes.

help and our shield ; He is our help, is our help and our shield.

The third system continues the melody and accompaniment. The lyrics 'help and our shield ; He is our help, is our help and our shield.' are written below the notes.

For our heart shall re - jice, . . re - jice . . in Him, our

The fourth system concludes the piece. The melody features a final cadence. The lyrics 'For our heart shall re - jice, . . re - jice . . in Him, our' are written below the notes. A dynamic marking of *f* is present at the start of both staves.

heart shall re - joice . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

*p* Let Thy mer - cy, O Lord, be up - on us, ac - cording as we  
*p*

hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord - ing as we hope, as we hope in Thee.

Psalm xxxiv. 8-10.

*Andante, e con espressione.* (♩ = 112.)  
QUARTET, OR SEMI-CHORUS.

J. Goss.

O taste and see how gra-cious the Lord is, bless-ed is the

O taste and see, . . . taste and  
man that trust-eth in Him. O taste and see, and see, taste, . . .

O taste and see, and see how gra-cious the Lord is, bless-ed is the

CHORUS.  
man that trusteth in Him. O taste and see how gracious the

Lord is, blessed is the man that trusteth in Him, O taste and

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, . . . taste and see . . . how  
taste and see, taste and see, taste . . . and see how

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

O . . . fear the Lord, ye . . . that are His saints, for they .

*p* Him. O fear the Lord, ye that are . . . His saints, for for they .

*p* O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f* but they who

The li - ons do lack, and suf - fer hun - ger : but they who

O TASTE AND SEE.

[No. 24.]

shall want no  
seek the Lord, they who seek the Lord . . . shall want no  
seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is  
manner of thing . . . that is good, . . . shall want, . . .  
thing . . . that is good, . . . no thing . . . that is  
want no thing . . . that is good, . . . shall want, . . .

good,  
good, shall want no manner of thing that is good, no manner of thing that is

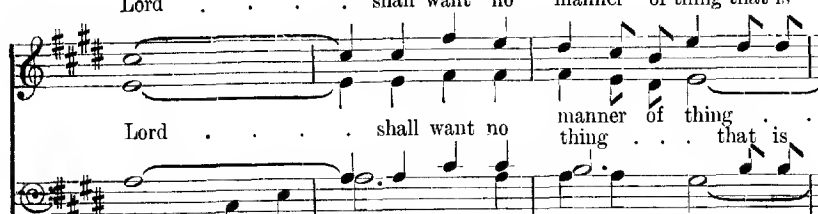
*mf* The lions do lack, and suffer hun - ger, and suffer  
good. the lions do lack, and suffer  
*mf* the lions do lack, and suffer

hun - ger, they who seek the  
hun - ger, but they who seek the Lord, they who seek the  
hun - ger, but they . . . who seek the Lord, they who seek the

No. 24.]

O TASTE AND SEE.

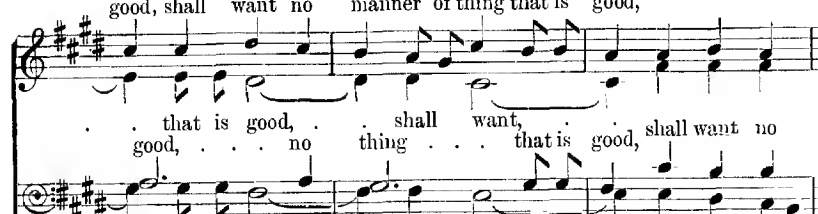
Lord . . . shall want no manner of thing that is



Lord . . . shall want no manner of thing . . . that is

Lord, who seek the Lord, . . . shall want no thing . . .

good, shall want no manner of thing that is good,

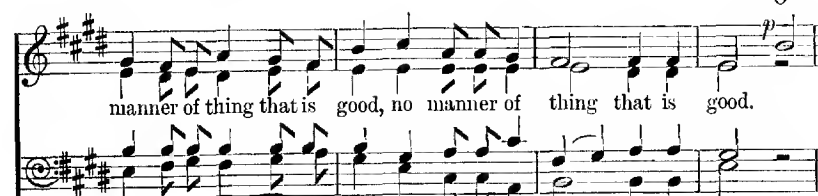


. . . that is good, . . . shall want, . . . that is good, shall want no

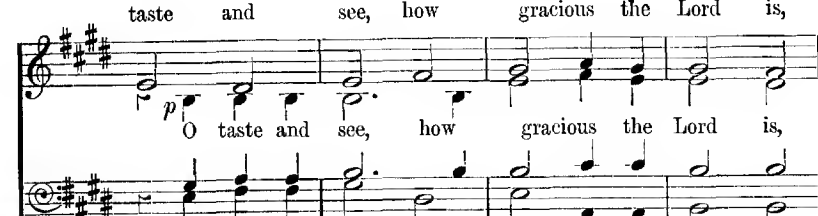
good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

manner of thing that is good, no manner of thing that is good.



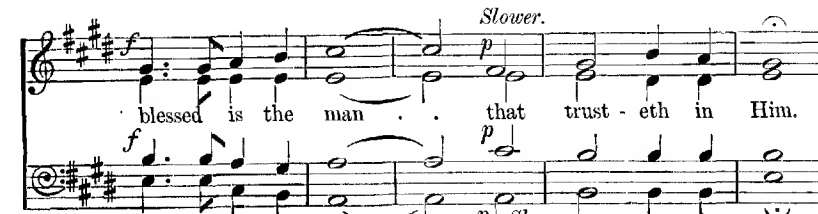
taste and see, how gracious the Lord is,



*p* O taste and see, how gracious the Lord is,

*p*

blessed is the man . . . that trust - eth in Him.



*f* . . . that trust - eth in Him.

*p* *Slower.*



## 25 Blessed is he that considereth the poor.

Psalms xli. 1.

*Moderato.*

H. P. MAIN.

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato'. The dynamics are marked 'mf' (mezzo-forte) at the beginning of the first and second systems. The lyrics are: 'Blessed is he that con-sid-er-eth the poor, Blessed is he that con-sid-er-eth the poor: the Lord will de-liv-er him in time of trouble, the Lord will de-liv-er him in time . . of trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in time . . of trou-ble, in time . . of . . trouble.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*mf* Blessed is he that con-sid-er-eth the poor, Blessed is

*mf* he that con-sid-er-eth the poor: the Lord will de-liv-er him in

time of trouble, the Lord will de-liv-er him in time . . of

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

time . . of trou-ble, in time . . of . . trouble.

By permission of the Proprietors of Congregational Church Music

## Blessed be the man.

Psalm xli. 1.

C. STEGGALL.

*Moderato.* (♩ = 92.)

First system of musical notation. Treble and bass staves in 4/2 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The lyrics are: 'Bless - ed be the man that con - sid - er - eth the'.

Second system of musical notation. The melody continues in the treble staff. The lyrics are: 'poor . . and . . . need - y, Bless - ed be the'.

Third system of musical notation. The melody continues in the treble staff. The lyrics are: 'man that con - sid - er - eth the poor and need - y, the'. The dynamic 'f' (forte) is marked at the end of the system.

Fourth system of musical notation. The melody continues in the treble staff. The lyrics are: 'the Lord shall . . . de - liv - er', 'the Lord shall de - liv - er him in . .', 'Lord shall de - liv - er him . . . in . . the . . . time, . . . in . .', and 'Lord shall . . . de - liv - er him in the . .'. The dynamic 'f' (forte) is marked at the beginning of the system.

BLESSED BE THE MAN.

[No 26.]

him in the time of trou - ble, the Lord shall de -

. . . the time of trou - ble, the Lord shall de -

. . . the time of trou - ble, the Lord shall . . .

. . . time of trou - ble,

- liv - er him in the time . . . . . of trou - ble.

- liv - er him in . . . the time of trou - ble.

. . . de - liv - er him . . . in . . . trou - ble.

de - liv - er him in the time of trou - ble.

Bless - ed be the man *cres.*

Bless - ed be the man, that con - sid - er - eth the poor, that con -

Bless - ed be the man, Bless - ed be the man

*p* *cres.*

- sid - er - eth the poor . . . and need - - y.

*dim.* *dim.*

## Like as the hart.

Psalm xlii. 1, 5.

*Slowly.* QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

Like as the hart de - sir - eth the water brooks, so longeth my  
so longeth my

CHORUS.

soul af - ter Thee, . . . O God. Like as the hart de -  
soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.  
so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

Why art thou so full of heaviness, so full . . . of

LIKE AS THE HART.

[No. 27.]

CHORUS.

heav-i-ness, O . . my soul, and why . . art thou so dis-

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,  
- quieted with-in me? O put thy trust, thy trust . . in God,  
O put thy trust, thy trust in . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

trust in . . God, O put . . thy trust, thy trust . . in God.

## Turn Thy face from my sins.

Psalm li. 9—(1).

T. ATTWOOD.

*Larghetto. SOPRANO SOLO.*

Turn Thy face from my sins, . . and put out

*Larghetto. (♩ = 60.)*

*p*

all my mis - deeds, . . Make me a clean heart, O

God, . . and re - new a right spir - it with - in me, re -

TURN THY FACE FROM MY SINS.

[No. 28.]

new, re - new, re - new, re - new a right

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics 'new, re - new, re - new, re - new a right' are written below the vocal line.

spir - it with - in me, re - new a right spir - it with - in . . me.

The second system continues the melody and accompaniment. The lyrics 'spir - it with - in me, re - new a right spir - it with - in . . me.' are written below the vocal line.

CHORUS.

*p* Turn Thy face from my sins, . . and put out all my mis - deeds,

The chorus begins with a piano (*p*) dynamic. The first line of the chorus features a vocal melody and piano accompaniment. The lyrics 'Turn Thy face from my sins, . . and put out all my mis - deeds,' are written below the vocal line.

Make me a clean heart, O God, . . and re - new a right spir - it with .

The second line of the chorus continues the melody and accompaniment. The lyrics 'Make me a clean heart, O God, . . and re - new a right spir - it with .' are written below the vocal line.

re - new, re - new,  
- in me, re - new, re - new, re - new a right spirit with-  
re - new,

- in . . me, re - new a right spir - it with-in . . me.

SOPRANO SOLO.  
Cast me not a - way, . . a - way from Thy presence, and

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly



Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me."

## CHORUS.

*mp*  
Cast me not a - way, . . a - way from Thy presence; and  
*mp*

This system contains the first line of the chorus. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Cast me not a - way, . . a - way from Thy presence; and". The dynamic marking *mp* (mezzo-piano) is present at the beginning and end of the system.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

This system contains the second line of the chorus. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly".

*p*  
Spir - it from me, Thy Ho - ly Spir - it from . . me.  
*p*

This system contains the third line of the chorus. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Spir - it from me, Thy Ho - ly Spir - it from . . me.". The dynamic marking *p* (piano) is present at the beginning and end of the system.

## Turn Thy face from my sins.

Psalm li. 9-11.

A. S. SULLIVAN.

*Andante espressivo.*

The piano introduction is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The bass line begins with a half rest, followed by a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4. The tempo is marked *Andante espressivo* and the dynamics are *p*.

The vocal melody and piano accompaniment for the first line of the song. The vocal line is in 4/4 time, key of B-flat major. It begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Andante espressivo* and the dynamics are *p*.

Turn Thy face from my sins, and put out all my misdeeds.

The vocal melody and piano accompaniment for the second line of the song. The vocal line is in 4/4 time, key of B-flat major. It begins with a half rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is in 4/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Andante espressivo* and the dynamics are *cres.* and *mf*.

Make me a clean heart, O God, and re - new a right spir - it with -

TURN THY FACE FROM MY SINS.

[No. 29.]

*dim.* Cast me not a-way, cast me  
*p*  
 in . . me. Cast me not a-way, Cast . . me not a-way, . .  
*p*  
*dim.* cast me not a-way, cast me not a-way, .

not a-way, . . cast me not . . . a-way from Thy pres -  
 cast . . me not a-way . . . from Thy pres -  
 cast . . me not a-way from Thy pres -  
 Cast me not a-way from . . Thy pres -

ence; SOPRANOS ONLY.  
 ence; and take not Thy Ho - ly Spir - it . . from . . .  
 ence;  
 ence

me, and take not Thy Ho - ly Spir - it from me.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

clean heart, O God, and re - new a right spir - it with -

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings: *p* (piano), *cres.* (crescendo), and *f* (forte). The lyrics are: "me, and take not Thy Ho - ly Spir - it from me. Turn Thy face from my sins, and put out all my misdeeds. Make me a clean heart, O God, and re - new a right spir - it with -".

TURN THY FACE FROM MY SINS.

[No. 29.]

*dim.*

- in me. Cast me not a - way from Thy pres -

*dim.*

*dim.*

and take not Thy

*p*

- ence, and take not Thy Ho - ly Spir - it . . . from me, . . .

*p*

and take not Thy

*p*

Ho - ly Spir - it from me,

*pp*

from . . . me, Thy Ho - ly Spir - it from me.

*pp*

Ho - ly Spir - it from me, *pp*

*pp*

# 30 Create in me a clean heart, O God.

Psalms li. 10—13.

E. PROUT.

*Larghetto.*

Cre - ate in me a clean heart, O God; and re - new a right

The first system of music is in G major, 2/2 time, marked *Larghetto*. It begins with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are 'Cre - ate in me a clean heart, O God; and re - new a right'.

spir - it with : in . . me. Cast me not a - way from Thy presence; and

The second system of music continues the melody and accompaniment. It features a crescendo (*cres.*) marking. The lyrics are 'spir - it with : in . . me. Cast me not a - way from Thy presence; and'.

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

The third system of music continues the melody and accompaniment. It features a decrescendo (*dim.*) marking and a pianissimo (*pp*) dynamic. The lyrics are 'take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit'.

from me. Re - store un - to me the joy of Thy sal -

The fourth system of music concludes the piece. It features a mezzo-forte (*mf*) dynamic. The lyrics are 'from me. Re - store un - to me the joy of Thy sal -'.

CREATE IN ME A CLEAN HEART, O GOD.

[No. 30.]

- vation; and up - hold me, and up - hold me with Thy free spirit, and up -

- hold me with Thy free spirit. Then will I teach transgressors Thy

ways: and sinners shall be con- verted, and sinners shall be converted, con -

- verted unto Thee. Then will I teach transgressors Thy ways; and

sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

# 31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

*Andantino.* ( $\text{♩} = 88.$ )

*p*

The sac - ri - fi - ces of God are a broken spir - it: a

*p*

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

brok - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . . wilt not des - pise.

. . . . wilt not des - pise. The . . sac - ri - fi - ces of

wilt not des - pise.

*Gt. p*

*Ped.*



THE SACRIFICES OF GOD ARE A BROKEN SPIRIT. [No. 31.]

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

*Sw.*

*Without Ped.* *Ped.*

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.

*rall. e dim.*

God, O . . . God, . . . Thou wilt . . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . . Thou wilt not des - pise.

*rall. e dim.*

*rall. e dim.*

Psalm lv. 22.

W. B. BRADBURY.

*Poco adagio.*

*p* Cast thy burden on the Lord, cast thy burden on the Lord, thy

*p* Cast thy burden on the Lord,

*cres.* *p* bur - den on the Lord, cast thy bur - den on the Lord, and

*cres.* *p*

*cres.* *f* He shall sus - tain thee, and strengthen thee, and com - fort thee,

*cres.* *f*

*mf* *dim.* *mf* He shall sus - tain thee, and com - fort thee, He shall sus -

*mf* *dim.* *mf*

CAST THY BURDEN ON THE LORD.

[No. 32.]

*dim.*

- tain thee, and com - fort thee, He shall sus - tain thee,

*dim.*

*p*

He shall comfort thee: Cast thy bur - den on the Lord,

*p*

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord.

## Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

*Adagio. (♩ = 52.)*

*pp* Cast thy bur - den up - on the Lord,

*Adagio. (♩ = 52.)*

*pp sempre legato.*

*cres.*

and He shall sus - tain .. thee; He nev - er will suf - fer the

*cres.*

He is at thy right hand.

*p*

right - eous to fall. He .. is at thy right hand. Thy

He is at thy right hand.

*pp*

# CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

heavens. Let none be made a - sha - med that

wait up - on Thee.

*cres.*

*p*

*dim.*

*p*

*cres.*

*dim.*

*pp*

( 77 )

Detailed description: This is a musical score for a hymn. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line consists of three staves. The piano accompaniment consists of two staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *cres.*, *p*, *dim.*, and *pp*. The lyrics are written below the vocal staves. The page number (77) is at the bottom.

### 34 Praise waiteth for Thee, O God, in Zion.

Psalms lxxv. 1, 11, 13; lxxvi. 8.

J. Goss.

*Allegro.*

*f*

Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

This system of musical notation is for the first line of the hymn. It consists of a treble and a bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The lyrics 'Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the' are written below the notes.

vow, shall the vow be per-formed. Thou crownest the year with Thy

This system of musical notation is for the second line of the hymn. It continues the melody and accompaniment from the first system. The lyrics 'vow, shall the vow be per-formed. Thou crownest the year with Thy' are written below the notes.

goodness, Thou crownest the year with Thy goodness ; and Thy paths drop

This system of musical notation is for the third line of the hymn. It continues the melody and accompaniment. The lyrics 'goodness, Thou crownest the year with Thy goodness ; and Thy paths drop' are written below the notes.

fatness, Thy paths drop fatness. The pastures are cloth-ed with

This system of musical notation is for the fourth line of the hymn. It concludes the melody and accompaniment. The lyrics 'fatness, Thy paths drop fatness. The pastures are cloth-ed with' are written below the notes.

By permission of the Proprietors of Congregational Church Music.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 34]

flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

*Quicker.*  
shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

# 35 Praise waiteth for Thee, O God, in Sion.

Psalm lxxv. 1, 2.

C. DARNTON.

*Moderato.* (♩ = 120.)

*mf*  
Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

vow be perform'd, praise waiteth for Thee, O God, in Si-on,

and un-to Thee . . . shall the vow,  
and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.  
and un-to Thee, . . . to Thee shall the vow,  
and un-to Thee . . . shall the vow,

ALL VOICES IN UNISON.

*Slower.* *p*  
O Thou that hear-est prayer, . . . O Thou that hear-est

HARMONY.

*mf*  
prayer, . . . un-to Thee, . . . un-to Thee . . . shall all flesh

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.



PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.]

*cres.*

come, . . un - to Thee, . . un - to Thee . . shall all flesh

*cres.*

*rall.*

come, . . un - to Thee shall all flesh . . come. . .

*rall.*

*Tempo primo.*

*f*

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

*f*

vow be perform'd, praise waiteth for Thee, O God, in Sion,

and un - to Thee . . . shall the vow, *rall.*

and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.

*rall.*

Psalm lxxv. 2.

T. HASTINGS.

*Moderato.*

*mf* O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

*mf*

Thee, unto Thee shall all flesh come; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . unto

Thee shall all flesh come, unto Thee shall all . . flesh . . come.

37

## God be merciful unto us.

Psalm lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

*Softly and slowly. (♩ = 66.)*

*Sw. p*

The piano introduction is in 3/2 time, key of D major (two sharps). It consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Softly and slowly' with a quarter note equal to 66 beats per minute.

ALL VOICES IN UNISON.

*pp* God be mer - ci - ful unto us, and bless us; and show us the

The vocal entry is in 3/2 time, key of D major. It features a single melodic line for all voices in unison. The lyrics are 'God be mer - ci - ful unto us, and bless us; and show us the'. The dynamics are marked 'pp' (pianissimo).

*p* light of His countenance, and be merciful un - to . . us.

The vocal continuation is in 3/2 time, key of D major. It continues the single melodic line for all voices in unison. The lyrics are 'light of His countenance, and be merciful un - to . . us.'. The dynamics are marked 'p' (piano).

HARMONY.

*Con moto.*

*mf* That Thy way may be known upon earth, Thy sav - ing health a -

The harmony introduction is in 4/2 time, key of D major. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamics are marked 'mf' (mezzo-forte).

*Con moto.*  
*Ch. mf*

The harmony continuation is in 4/2 time, key of D major. It continues the harmonic accompaniment for the chorus. The lyrics are 'That Thy way may be known upon earth, Thy sav - ing health a -'. The dynamics are marked 'Ch. mf' (Chorus mezzo-forte).

mong all nations. Let the people praise Thee, praise Thee, O

*ff Gt.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole note chord, followed by a half note melody. The piano accompaniment (bass clef) features a steady eighth-note pattern. The key signature has three sharps (F#, C#, G#).

God : yea, let all the . . . peo - ple . . . praise Thee.

This system contains the next two staves. The vocal line continues with a half note melody. The piano accompaniment maintains the eighth-note pattern. The key signature remains three sharps.

O . . . let the na - tions re - joice and be glad : for Thou shalt

*Sw.*

This system contains the final two staves. The vocal line concludes with a half note melody. The piano accompaniment features a descending eighth-note pattern. The key signature remains three sharps.

judge, shalt judge the folk . . . righteously, and gov - ern the

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/8. The lyrics are written below the vocal staff.

na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O

*ff*

*Gt.*

This system contains the next two staves. It begins with the lyrics 'na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O'. The piano part features a forte (*ff*) dynamic marking and a guitar (*Gt.*) part is indicated. The key signature and time signature remain the same.

God ; yea, let all . . . the . . . peo - ple . . . praise Thee.

This system contains the final two staves of the musical score. The lyrics are 'God ; yea, let all . . . the . . . peo - ple . . . praise Thee.'. The piano part continues with the same accompaniment. The key signature and time signature remain the same.

*mf* Then shall the earth bring forth . . her in - crease ; and

*mf*

*Ch.*

God, even our own . . God, shall give us His bless - ing.

*Slowly.* *pp* God shall bless us, . . God shall bless us ; and all . . the..

*pp* *Without Organ.* *cres.*

*dim.* *pp* ends of the world shall fear, . . shall fear . . Him.

*dim.* *pp*

GOD BE MERCIFUL UNTO US.

[No. 37.]

*a tempo.*

*f*

Glory be to the Father, and to . . . the Son, and to . . . the

*f*

*a tempo.*

*f*

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ever

shall be; . . . world without end. . . . A - - men.

*rall.*

*rall.*

*rall.*

Psalm lxxvii.

(DEUS MISEREATUR.)

F. TOZER.

*Moderato.* (♩ = 88.)

*mf* God be mer-ci-ful un-to us, and bless us, and shew us the

light of His coun-te-nance, and be mer-ci-ful, be

*Quicker.* (♩ = 116.)

*mf* mer-ci-ful un-to us. That Thy way may be known up

on earth, Thy sa-ving health a-mong all... na-

*a tempo.* f tions. Let the people praise Thee, O God; yea, let all the people

*a tempo.* f



GOD BE MERCIFUL UNTO US.

[No. 38.]

praise Thee, O let the nations rejoice and be glad, for Thou shalt

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, and the bottom staff is a piano accompaniment. The lyrics are: "praise Thee, O let the nations rejoice and be glad, for Thou shalt".

judge the folk righteous-ly, . . and govern the nations up - on earth. Let the

This system contains the next two staves. The lyrics are: "judge the folk righteous-ly, . . and govern the nations up - on earth. Let the".

peo - ple praise Thee, O God ; . . yea, let all the peo - ple praise Thee.

*rall.*

*rall.*

*rall.*

This system contains the final two staves. The lyrics are: "peo - ple praise Thee, O God ; . . yea, let all the peo - ple praise Thee." The system includes three instances of the tempo marking "rall." (rallentando).

*Moderato.* ( $\text{♩} = 100.$ )

Then shall the earth bring forth her in - crease: and God, even our

*mf*

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The tempo is Moderato, with a quarter note equal to 100 beats per minute. The dynamic is mezzo-forte (mf).

own God, shall give us His bless-ing . . . God shall bless us; and

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The dynamic is mezzo-forte (mf).

all the ends of the world . . . shall fear Him, shall fear Him.

This system contains the final two staves of music for this section. The melody concludes in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The dynamic is mezzo-forte (mf).

*Allegro.*

Glo - ry be to the Fa - ther, and to the Son, . . . and to the

*f*

Glo - ry be to the Fa - ther, and to the Son, and to the

This system contains the first two staves of music for the 'Allegro' section. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat. The tempo is Allegro. The dynamic is forte (f).

*Allegro.* ( $\text{♩} = 116.$ )

This system contains the final two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The key signature remains one flat. The dynamic is forte (f).

GOD BE MERCIFUL UNTO US.

[No. 38.]

Ho - ly Ghost ; As it was in the be -

Ho - ly Ghost ; As it was in the be - gin - ning, is

- gin - ning, is now, and ev - er shall be, is now, and ev - er

now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.

- out end, world with - out end. A - men.

\* C may be sung instead of G.

# 39 Let the people praise Thee, O God.

Psaln lxxvii. 5—7.

T. HASTINGS.

*Allegro.*

*f* Let the people praise Thee, O . . . God ; let the people

praise Thee, O . . . God ; let the people praise Thee, let the people

praise Thee, let all, let all the peo - ple praise Thee.

*mf* Then shall the earth yield her increase, then shall the earth yield her

increase; and God, e-ven our own God, shall bless . . us.  
God shall bless . . . us.

God shall bless us, God shall bless . . us; and

all the ends of the earth shall fear, shall fear . . Him,

all the ends of the earth shall fear, shall fear . . Him.

## Thou shalt guide me.

Psalm lxxiii. 24-26.

J. BARNBY.

*Moderato.*

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

*p* *cres.*

guide me with Thy coun - sel, . . Thou shalt guide me, shalt

*dim.* *p* *dim.*

guide me with Thy coun - sel, shalt guide me, guide me,

guide me with Thy coun - sel, and af - terward re - ceive me to

*cres.* *cres.*

glo - ry, and af - terward re - ceive me to glo - ry.

*dim.* *dim.*

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

Whom have I in heav'n but Thee, whom have I in heav'n but

This system contains the first two staves of music. The vocal staff (treble clef) begins with a melody in B-flat major, marked *mf* and *p*. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands, also marked *mf* and *p*.

Thee? and there is none up-on earth, none up-on

This system contains the next two staves. The vocal melody continues with a crescendo (*cres.*) leading into the phrase. The piano accompaniment follows the vocal line, with a crescendo in the left hand.

earth that I de-sire be-side Thee, none up-on

This system contains the next two staves. The vocal melody features a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also includes a decrescendo in the left hand.

earth, none up-on earth, there is none I de-

This system contains the final two staves of the piece. The vocal melody concludes with a decrescendo (*dim.*). The piano accompaniment features a crescendo (*cres.*) and a decrescendo (*dim.*) in the left hand, and a decrescendo (*dim.*) in the right hand.

## THOU SHALT GUIDE ME.

SOPRANOS & ALTOS. BASSES & TENORS. SOPRANOS & ALTOS. *dim.*

- sire beside Thee, none, none, none beside Thee. . .

FULL. *p* *cres.*

Thou shalt guide me, shalt guide me with Thy counsel, and af-terward re-  
shalt guide me, . . .

*cres.* *dim.* *p*

- ceive me to glo - ry, and afterward re-ceive me to glo - ry.  
. . . shalt guide me,

SOPRANOS & ALTOS. *cres.*

*p* My flesh and my heart faileth, my flesh and my heart faileth :  
*Sw. p* *cres.*



**FULL.**

but God is the strength of my heart, and my portion for ev - er.

**SOPRANOS.**

My flesh and my heart faileth, my flesh and my heart faileth :

*Sv. p* *cres.* *Without Ped.* *Ped.*

**FULL.**

but God is the strength of my heart, and my portion for

*dim.* *p* *pp*

ev - er, . . my por - tion for ev - er, for ev - er.

*dim.* *p* *pp*

# 41      Ⓞ how amiable are Thy dwellings.

Psalm lxxxiv. 1-4.

C. SIMPER.

*Andante.*

The piano introduction consists of two systems of music. The first system is marked *mf* and features a treble and bass staff. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with longer note values. The second system continues the melody and accompaniment, ending with a double bar line.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.

The vocal entry is written on a single staff and begins with a *mf* dynamic. The lyrics are: "O how a-miable are.. Thy dwellings, O how a-miable are.. Thy dwellings, Thou Lord . . . of hosts. . .". The melody is simple and hymn-like, with a *cres.* (crescendo) marking over the final phrase.

CHORUS, OR QUARTET.

The chorus or quartet entry is written on a grand staff (treble and bass). It begins with a *mp* (mezzo-piano) dynamic. The lyrics are: "My soul longeth, yea, e-ven fainteth for the courts of the Lord: . . my heart and my flesh cri-eth out for the". The music features a steady accompaniment in the bass staff and a more active melody in the treble staff.

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O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

liv - ing God. . . O how a - miable, O how

a - miable, O . . how a - miable are . . Thy dwellings, Thou

Lord of hosts, . . Thou Lord . . of hosts. . .

ALL THE SOPRANOS, OR SOPRANO SOLO.

*dolce.*  
*mf* Yea, the sparrow hath found an house, and the swallow a nest for her -

self, . . where she may lay her young, . . where she may

lay her young, . . e - ven Thine al - tars, O

Lord of hosts, e - ven Thine al - tars, O Lord of

hosts, my King and my God, . . my King

and my God. . .

*mf*

*cres.*

*f* *ff*

*rall.* *a tempo.* *rall.*

*mf*

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

*Allegro moderato.*

Blessed are they that dwell in Thy house, blessed are they that

dwell in Thy house, blessed are they, blessed are they, blessed are

*mf* SOPRANOS AND TENORS.  
they .. that dwell in Thy house: they will be al - way prais - ing Thee,

FULL.  
they will be al - way praising Thee, praising Thee, praising Thee,

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL

*Slowly.*

Bow down Thine ear, bow down Thine ear, O Lord, hear me,

*p*

bow down Thine ear, O Lord, hear me, O Lord, hear me; for

I am poor, am poor and need - y, am poor and need - y. Give

ear, O Lord, un - to my prayer; and at - tend to the voice of my

BOW DOWN THINE EAR, O LORD.

[No. 42.]

*mf*

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

*mf*

truth; u - nite my heart, u - nite my heart to fear Thy name.

*Faster.*

*f*

I will praise Thee, O Lord my God, with all my heart:

*f*

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - more. A - men.

# 43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROUCH.  
Arranged by J. GOSS.

*Andante.* (♩ = 62.)

*Sw. p* *cres.* *dim.* *p* Com - fort, O

the soul of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . . .

Thee do I lift up my soul : com - fort, O

com - fort, O

Lord, the soul . . . of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

Lord, the soul . . . of Thy ser - vant,



COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43]

Thee do I lift up my soul: com - fort, O Lord, the

*mf* com-fort, O Lord, the

soul of Thy ser - vant, for un - to Thee do I

*f* soul of Thy ser - vant, *f*

lift up my soul, do I lift up my soul: com fort, O

*p*

Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .

*f*

lift up my soul, do I lift up my . . soul.

*dim - in - u - en - do.*

# 44 Whoso dwelleth under the defence.

Psalm xci. 1, 4.

W. GRIFFITH.

*Andante sostenuto* ( $\text{♩} = 69$ ).

The piano introduction is in 4/2 time, B-flat major, and consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *mp* (mezzo-piano) and *poco rall.* (poco rallentando).

*mf a tempo.*

Who - so dwell - eth under the de - fence, under the defence of the

*mf*

Who - so dwell - eth under the defence, under the de - fence of the

*mf*

Who - so dwell - eth under the de - fence, under the de - fence of the

*mf*

Who - so dwell - eth under the defence, under the defence of the

*a tempo.*

*mf*

The vocal part consists of four staves of music, each with lyrics underneath. The piano accompaniment is shown at the bottom in two staves. The tempo is marked *a tempo.* and the dynamics include *mf* (mezzo-forte).

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most High, shall a-bide under the shadow of the Al-might-y,  
 most High,  
 most High, shall abide under the shadow  
 most High, shall a -

*mp* *mf*  
 Without Ped. Ped.

*cres.*  
 shall a - bide, . . . shall a - bide, . . . shall abide under the  
 shall abide under the shadow, the shadow of the Al -  
*cres.*  
 of the Almight - y, shall . . . a - bide un -  
*cres.*  
 bide under the shadow of the Al - might - y, the shad - ow of

*cres.*

dim.  
shad - ow of the Al - might - y.  
dim.  
- night - y, the Al - might - y.  
dim.  
- der the shad - ow of the Al-might - y.  
dim.  
the Al - might - y.

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'shad - ow of the Al - might - y. - night - y, the Al - might - y. - der the shad - ow of the Al-might - y. the Al - might - y.' The word 'dim.' (diminuendo) is written above the first, second, third, and fourth vocal staves.

*mp*  
He shall defend thee under His wings, His faithfulness and truth shall  
*mp* He shall de - fend . . thee under His wings, His  
*mp* He shall de - fend . . thee under His wings, His  
*mp* He shall de - fend thee under His wings, His faith-ful -

The second system of the musical score consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The key signature and time signature remain the same. The lyrics are: 'He shall defend thee under His wings, His faithfulness and truth shall - He shall de - fend . . thee under His wings, His - He shall de - fend . . thee under His wings, His - He shall de - fend thee under His wings, His faith-ful -'. The dynamic marking '*mp*' (mezzo-piano) is written at the beginning of each vocal staff.

be thy shield and buck - ler, His faithfulness and truth shall  
 faith - ful - ness and truth shall be thy  
 faith - ful - ness and truth shall be thy  
 - ness and truth shall be thy . . shield and

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G minor, 4/4 time. The fifth staff is the piano accompaniment. The lyrics are: "be thy shield and buck - ler, His faithfulness and truth shall faith - ful - ness and truth shall be thy faith - ful - ness and truth shall be thy - ness and truth shall be thy . . shield and".

*cres.* *rall. e dim. mf a tempo.*  
 be thy shield and buck - ler. Who - so dwell - eth under the de - fence,  
*rall. e dim. mf a tempo.*  
 shield and buck - ler. Who - so dwelleth under the defence,  
*rall. e dim. mf a tempo.*  
 shield and buck - ler. Who - so dwelleth under the de - fence,  
*rall. e dim. mf a tempo.*  
 buck - - ler. Who - so dwelleth under the defence,

The second system of the musical score consists of five staves. The first four staves are vocal parts. The fifth staff is the piano accompaniment. The lyrics are: "be thy shield and buck - ler. Who - so dwell - eth under the de - fence, shield and buck - ler. Who - so dwelleth under the defence, shield and buck - ler. Who - so dwelleth under the de - fence, buck - - ler. Who - so dwelleth under the defence,". The tempo markings *cres.*, *rall. e dim.*, and *mf a tempo.* are placed above the first and third vocal staves.

under the defence of the most High, shall a-bide under the shadow, a -  
 under the defence of the most . . High, shall a - bide . . un - der the  
 under the defence of the most . . High, shall a - bide . . un - der the  
 under the defence of the most High, shall a - bide . . un - der the

- bide un - der the shad - ow . . of the Al - might - - y.  
 shad - ow . . of the Al - might - - y.  
 shad - ow . . of the Al - might - - y.  
 shad - ow, the shad - ow . . of the Al - might - - y.

Psalm xciv. 6, 7.

R. HORNER.

*Not too quickly.*

First system of the musical score. It consists of a treble and a bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "O come, let us wor - ship, let us wor - ship and bow". The dynamic marking *mf* (mezzo-forte) is present at the beginning of both staves.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: "down, . . let us kneel be - fore the . . Lord our Mak -".

Third system of the musical score. It continues the melody and accompaniment. The lyrics are: "- er. For He is our God, for He is our". The dynamic markings *p* (piano) and *f* (forte) are used to indicate changes in volume.

Fourth system of the musical score. It concludes the melody and accompaniment. The lyrics are: "God; and we are the peo - ple, the peo - ple of His".

pas - ture, and the sheep of His hand, and the sheep of His

hand. *mf* O come, O come, let us wor - ship and bow *mf*

down, *f* O come, let us wor - ship, *p* O come, let us *f* *p*

kneel, O come, let us kneel be - fore the Lord our Mak - er. *rall. e dim.* *pp* *rall. e dim.* *pp*



# 46 Honour and majesty are before Him.

Psalm xvi. 6.

*Quickly.*

M. GREENE.

*f* Honour and maj-es-ty are be - fore Him, honour and maj-es-ty

strength and  
are be - fore Him: strength and beau - ty, strength and beauty are  
strength and beau - ty, beau - ty,

strength and beau - ty, beauty are  
beau - ty are in His sanctu - a - ry.  
in . . His sanc - tu - a - ry. Honour and maj-es-ty are be -  
in . . His . . sanctu - a - ry.  
in His sanc - tu - a - ry.

strength and beauty are in . . His sanctu - a - ry,  
- fore Him: strength and beau - ty, beau - ty are in . . His sanc - tu - a - ry,  
strength and  
strength and beau - ty,

strength and beauty are in . . His sanctu - a - ry.  
strength and beau - ty, strength and beauty are in . . His sanc - tu - a - ry. A - men.  
strength and beau - ty,

# ☉ worship the Lord.

Psalm xvi. 9, 10.

T. SMITH.

*Moderato.*

*mf* *cres.*

O worship the Lord in the beau-ty of ho-liness, wor-ship the

*dim.*

Lord in the beauty of ho-liness: let the whole earth,

*dim.*

let the whole earth,

let the whole earth, let the whole earth stand in awe of Him.

*f* *p* *rall.*

*a tempo.* *cres.*

Worship the Lord in the beau-ty of ho-liness, worship the Lord,

*p* *a tempo.* *cres.*

O WORSHIP THE LORD.

[No. 47.]

First system of musical notation. The treble and bass staves are in G major (one sharp). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords. Dynamics include *f* (forte) and *dim.* (diminuendo).

worship the Lord, worship the Lord in the beauty of ho - liness :

Second system of musical notation. The melody continues with quarter notes D5, C5, B4, A4, G4. The bass staff continues with chords. Dynamics include *f* and *dim.*.

let the whole earth, let the whole earth,

let the whole earth, . . . let the whole earth, . . .

Third system of musical notation. The melody continues with quarter notes F#4, E4, D4, C4, B3, A3. The bass staff continues with chords. Dynamics include *f* and *p rall.* (piano, rallentando).

let the whole earth, let the whole earth stand in awe of Him.

Fourth system of musical notation. The melody continues with quarter notes G3, F#3, E3, D3, C3, B2. The bass staff continues with chords. Dynamics include *f*. The tempo marking *Quicker.* is present.

Tell it  
Tell it out among the heathen,  
Tell it out among the heathen, out among the heathen,

Fifth system of musical notation. The melody continues with quarter notes D3, C3, B2, A2, G2, F#2. The bass staff continues with chords. Dynamics include *cres.* (crescendo).

out among the heathen, tell it out, tell it out among the

## O WORSHIP THE LORD.

heathen, that the Lord, the Lord is King, tell it out, tell it out among the

heathen, tell it out among the heathen, that the

tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.

# Ⓢ worship the Lord.

Psalms xvi. 9 ; lxviii. 4.

G. J. ELVEY.

*Moderato.* (♩ = 80.)

*p* wor - ship,  
O worship the Lord in the beauty of ho - liness, O worship, wor -  
wor - ship the

*p* O worship,

- ship the Lord in the beau - ty of holiness: let the whole earth stand in  
Lord  
wor - ship the Lord *f*

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O  
in awe of Him.

O . . . worship the Lord,  
wor - ship, worship the Lord, O worship the Lord in the beauty of  
O . . . worship the Lord,

*f* holiness: let the whole earth stand in awe, in awe of Him, stand in  
*f* *p*

awe of Him, let the whole earth stand in awe, stand in awe of

Him, let the whole earth stand in awe, in awe of Him. . .

*(♩ = 84.)*  
O sing un - to God, sing praises to His name, and re-joyce, re -  
and re-joyce, and re -

sing . . unto  
- joyce be - fore Him. O sing unto God, O sing unto God, sing, sing, sing . .  
- joyce be - fore Him, O sing unto God, sing, sing,

God, sing . . unto God, sing . . unto God,  
sing unto God, sing unto God, sing praises to His  
sing, sing unto God, sing unto God,

O WORSHIP THE LORD.

[No. 48.]

and re - joice, . . . re - joice, . . . re -

name, and re - joice, . . . and re - joice, re -

- joice, re - joice, . . . re-joyce, re - joice,

- joice, re - joice, and re - joice, re-joyce, re-joyce, re -

re - joice, re - joice, re -

and re - joice, . . . re-joyce, re - joice, re -

. . . rejoice, rejoice, re-joyce, . . . and rejoice, sing, . . . and re -

- joice, re-joyce, re-joyce, re-joyce, re-joyce, re-joyce, sing,

- joice, re-joyce, re-joyce, re-joyce, re-joyce, . . . re - joice, sing,

- joice, re-joyce, re-joyce, re-joyce, and . . . re - joice, sing, . .

- joice, and re - joice be - fore Him,

sing, and re-joyce be - fore . . . Him, O sing unto God, sing praises to His

name, and rejoice, re - joice be - fore Him, re - joice be - fore . . . Him. . .

Psalm c.

(JUBILATE DEO.)

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, all ye lands: serve the Lord with

Be ye sure that the

gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thanksgiv - ing, and in - to His courts with



praise: be thankful un-to Him, and speak good of His name. For the Lord is

*p*

*mp* *cres.*

gracious, His mer-cy is ev - er - last - ing: and His truth en - dureth from

*mp* *cres.*

*f*

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

*f*

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.

- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

*Maestoso.*

*f* O be joyful in the Lord, all ye lands: serve the Lord with

*Maestoso. (♩ = 120.)*

*f* *Gt. to Prin., Sw. Reeds coupd.*  
*Ped.*

gladness, and come before His presence with a song. Be ye

*cres.*

sure that the Lord He is God: . . it is He that hath made us,

and not we our - selves ; we are His people, we are His people,

*Sw.*

*without Ped.*

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The piano part includes a 'Sw.' (Sustained) marking and a 'without Ped.' (without Pedal) instruction.

*mf*

and the sheep of His pas - ture, and the sheep of His

*mf*

*Ped.* *Ped.*

This system continues the vocal and piano parts. It includes a 'mf' (mezzo-forte) dynamic marking and two 'Ped.' (Pedal) markings at the end of the piano part.

*Slowly, and with much firmness.*

pas - ture. O go your way into His gates with thanksgiving, and

*f*

*(♩ = 60.)*

*Gt.*

This system includes a tempo and mood instruction: 'Slowly, and with much firmness.' It features a key signature change to 2/2 time and a dynamic marking of 'f' (forte). A tempo marking '(♩ = 60.)' is present. The piano part is marked 'Gt.' (Guitar). The system concludes with a page number '( 123 )'.

The musical score is written for voice and piano. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line, piano accompaniment, and a 'cres.' marking. The fourth system includes a vocal line, piano accompaniment, and a 'cres.' marking. The fifth system includes a vocal line, piano accompaniment, and a 'ff' marking. The sixth system includes a vocal line, piano accompaniment, and a 'ff' marking.

in - to His courts, His courts with praise: be thank - ful . . un - to Him, be

thank - ful . . un - to Him, and speak good of His name.

For . the Lord, the Lord is . . gracious, His mer - cy is ev - er -

O BE JOYFUL IN THE LORD.

[No. 50.]

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a common time signature. The first system features a vocal line with the lyrics "last ing: . . . and His truth en - dur - eth, His truth en -" and a piano accompaniment. The second system continues the vocal line with "dur - eth . . from gener - a - tion to gen - er - a - tion." and includes a piano accompaniment with a "Sw." (Swell) marking. The third system shows the vocal line ending with a double bar line and repeat dots, and the piano accompaniment with a "dim." (diminuendo) marking. The fourth system is marked "Vivace." and features a vocal line with the lyrics "Glo - ry be to the Fa - ther, and to the Son," and a piano accompaniment. The fifth system is marked "Vivace. (♩ = 132.)" and features a piano accompaniment with a forte "f" marking. The score concludes with a final double bar line and repeat dots.

last ing: . . . and His truth en - dur - eth, His truth en -

dur - eth . . from gener - a - tion to gen - er - a - tion.

Glo - ry be to the Fa - ther, and to the Son,

Vivace. (♩ = 132.)

and to the Ho · ly Ghost; As it

was in the be - ginning, is now, and ev - er shall be, . . ev - er

*ff*

*rall.* *Adagio.*

shall be: world without end. A . . . men. . .

*rall.* *Adagio.*

*rall* *dim.*

# 51 My song shall be of mercy and judgment.

Psalms ci. 1, 2.

Adapted from J. CLARK by L. MASON.

*Moderato.*

*f*

My song shall be of mercy and judgment: unto Thee, O

*f*

Lord, unto Thee will I sing, unto Thee, O Lord, unto

*p*

Thee will I sing. O let me have un - der - standing in the

*p*

*mf*

way, the way of god - li - ness, O let me have un - der -

*mf*

No. 51.] MY SONG SHALL BE OF MERCY AND JUDGMENT.

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - fect heart, I will walk in my house with a

per - fect heart, will walk in my house with a per - fect heart.

per - fect heart, . . . . . with a per - fect heart.



## 52

Bless the Lord, O my soul.

Psalm ciii. 1—3.

*Brightly.* (♩ = 104.)

E. J. HOPKINS.

*Brightly.* (♩ = 104.)

*L. S. MORGAN.*

Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for-get not, for-get not . .

and for-get not all . . His ben - e - fits :



The second system of the musical score, featuring a treble and bass staff. The treble staff continues the melody from the first system, with lyrics 'and for-get not all . . His ben - e - fits :'. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat dots.

all His bene - fits, and for - get not, and for-get not all His ben - e - fits :  
all . . His ben - e - fits :

and for-get not all His ben - e - fits :

*Smoothly.*

Who for · giveth all thine in - i - quities ; who healeth all, all thy dis

*mp*

- eas - es; who for - giv - eth all thine in - i - quities; who healeth all,

all thy dis - eas - es, heal - eth all, . . all thy dis - eases. Bless the

*f*

Lord, . . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with -

- in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name. . .

Psalm civ. 13, 14, 24

W. SPINNEY.

*Andante.* SOPRANO. (SOLO *ad lib.*)

*Andante.* He wa - tereth the hills, the hills from a -

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat - tle, green herb for the service of man.

cat - tle, and green herb for the ser - vice, the service of man.

This system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

QUARTET. *Unaccompanied (if possible).*

*p* He wa - tereth the hills, the hills from a - bove; the earth is

*p*

This system is for a quartet, with four vocal staves. It begins with a piano (*p*) dynamic. The melody is in G major and 4/4 time, with a simple harmonic accompaniment.

filled with the fruit of Thy works. He wa - tereth the hills, the

This system continues the quartet melody and accompaniment from the previous system.

*rit.*

hills from a - bove; the earth is filled with the fruit of Thy works.

*rit.*

This system concludes the quartet section with a *rit.* (ritardando) marking. It features a final cadence in G major, with a 4/4 time signature at the end of each staff.

# HE WATERETH THE HILLS.

[No. 53.]

CHORUS.  
*Con spirito.*



O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the



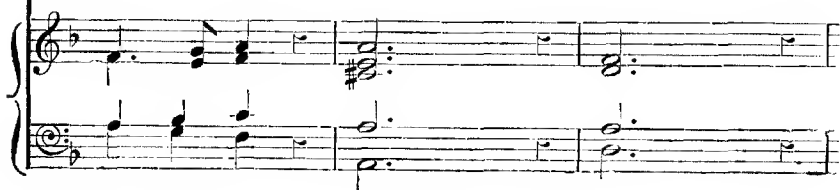
earth is full, the earth is full, is full . . . of Thy riches.



O Lord, how manifold are Thy works! O Lord, how manifold



are Thy works! in wis - dom hast Thou made them all, in



musical score for the hymn "He Watereth the Hills". The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "wis - dom hast Thou made them all : the earth, the earth is full, . . is full . . of Thy riches. O Lord, how manifold are Thy works! in wis - dom hast Thou made them all : the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wis - dom hast Thou made them all : the earth, the earth is full, . . is

full . . of Thy riches. O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all : the

HE WATERETH THE HILLS.

[No. 53]

earth is full, the earth is full, is full . . of Thy

rich - es.

men, A - - men. . .

*f*

*A*

( 135 )

Detailed description: This is a musical score for a hymn. It consists of four systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The first system contains the lyrics 'earth is full, the earth is full, is full . . of Thy'. The second system contains 'rich - es.' and features a first ending bracket labeled 'A'. The third system contains '- men, A - - men. . .'. The piano accompaniment includes a forte dynamic marking 'f' in the third system. The score concludes with a double bar line. The page number '( 135 )' is centered at the bottom.

# 54    Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. BARNBY.

*Moderato.* *f*

O Lord, how man - i - fold, how manifold are Thy

*Moderato.* *f* *Gt. >*

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

all : *f* O Lord, how man - i - fold, how manifold are Thy

all : *f*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Moderato' and the initial dynamics are 'f' (forte). The piano part features a prominent bass line with a 'Gt.' (Great) marking and an accent (>). The vocal parts enter with the lyrics 'O Lord, how manifold are Thy works'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score is divided into three systems, each with vocal staves and piano staves. The lyrics are printed below the vocal staves.



O LORD, HOW MANIFOLD ARE THY WORKS. [No. 54.]

works :  
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "works : works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou".

the earth is full, the earth is full . . of Thy

made them all : the earth is full, . . . is full . . of Thy  
made them all : . . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

The second system continues the musical score. The lyrics are: "the earth is full, the earth is full . . of Thy made them all : the earth is full, . . . is full . . of Thy made them all : . . . the earth is full, is full . . of Thy wis - dom hast Thou made them all : the earth is full . . of Thy".

rich - es. *mf*

rich - es. The valleys stand so thick with corn that they laugh and

rich - es.

*Ch. Stopped Diap. & Flute.*

The third system concludes the musical score. The lyrics are: "rich - es. *mf* rich - es. The valleys stand so thick with corn that they laugh and rich - es." The piano part includes the instruction "Ch. Stopped Diap. & Flute."

No. 54.] O LORD, HOW MANIFOLD ARE THY WORKS.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and". The piano accompaniment consists of chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics "the valleys stand so thick with corn, that they laugh and sing, they stand so thick with corn, that they laugh and they stand so thick with corn, that they laugh . .". The piano accompaniment continues with chords and moving lines. The instruction "Gt. Diaps." is written below the piano part.

Third system of the musical score. The vocal line continues with the lyrics "sing, they laugh and sing. . . sing, they laugh and . . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with chords and moving lines. The instruction "Sw. Reeds." is written below the piano part.

O LORD, HOW MANIFOLD ARE THY WORKS. [No. 54.]

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is marked with a forte (*f*) dynamic. The lyrics are: "sing. O Lord, how manifold, how manifold are Thy works: . . . in wisdom, in wisdom hast Thou made . . . them in wisdom, wisdom hast Thou made . . . them all: O Lord, how manifold, how manifold are Thy". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand, often using chords and arpeggios. The vocal line is a simple melody that follows the rhythm of the piano accompaniment.

sing. O Lord, how manifold, how manifold are Thy

works: . . . in wis - dom, in wis-dom hast Thou made . . . them

in wis-dom, wis - - - dom hast Thou made . . . them

all: O Lord, how manifold, how manifold are Thy

works, Thy works: in wis-dom hast Thou madethemall, in wis-dom hast Thou  
in wis-dom hast Thou made them all, in  
the earth is full, the earth is full . . of Thy  
made them all: the earth is full, the earth is full, is full . . of Thy  
wis-dom hast Thou made them all: the earth is full . . of Thy  
rich-es.  
rich-es. *ff* Praise the Lord, O my soul, Praise the Lord, O my  
rich-es. *ff*

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

**System 1:** The vocal line begins with the lyrics "soul, and for - get not all . . His ben - e - fits. Praise the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**System 2:** The vocal line continues with "Lord, O my soul, praise the Lord, O my soul, and for - get not". The piano accompaniment continues with similar harmonic support.

**System 3:** The vocal line concludes with "all . . His ben - e - fits. Praise the Lord, praise the Lord." The piano accompaniment provides a final harmonic setting.

( 141 )

## Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

*Moderato. (♩ = 80.)*

re - member me,

*p* Re - mem - ber me, O Lord, re - mem - - - ber me, re -

*p* *cres.* re - member me,

*p Ped.*

*dim.*

- member me, ac - cording to the favour that Thou bearest un - to Thy

*dim.* *p*

O . . . vis - it me with Thy . . . sal -

peo - ple: O . . . vis - it me with Thy sal -

with Thy sal -

- - va - tion; That I may see the fe - li - ci - ty of

- - va - tion; That I may see the fe -

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, that  
*p* That I may see the fe - li - ci - ty of  
 . - li - ci - ty of Thy cho - sen, that *cres.* I may see the fe -  
*I may see the fe - li - ci - ty,*

I may see the fe - li - ci - ty of Thy cho - sen.  
 Thy . . . . . cho - sen. Re -  
 . - li - ci - ty, the fe - li - ci - ty of Thy cho - sen.  
*mf* the fe - li - ci - ty of Thy cho - sen. *f*

. - member me, O Lord, re - member me, O Lord, re -  
*pp* *pp*  
*cres.*

. - member me, re - member me, re - mem - ber me, O Lord. . .  
*f* *p* *f* *p*

Psalm cxvi. 12-14.

A. H. BROWN.

*Slowly.*

*mf* What shall I ren - der un - to the Lord for all His

*mf*

*f* ben - e - fits to - ward . . me, for all His ben - e - fits to -

*f*

*A little quicker.*

*p* ward . . me, to - ward . . me? *f* I will take the cup of sal -

*p* *f*

- va - tion, and call up-on the name of the Lord, and call up-on the

I will pay . . my

name of the Lord, the name of the Lord. I will



WHAT SHALL I RENDEr.

[No. 56]

vows, I will pay . . my vows, my vows . . un - to the  
 pay . . my vows, will pay my vows . . un - to the  
 I will pay . . my vows, my vows . . un - to the

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in a simple, hymn-like style with eighth and quarter notes. The lyrics are written below the staves, aligned with the notes.

Lord, . . un - to the Lord . . . now in the presence of

The second system of music continues the melody from the first system. It features a similar musical structure with two staves and the same key signature. The lyrics continue below the staves.

all . . His peo - ple, now in the presence of all . . . His

The third system of music continues the melody. It maintains the two-staff format and key signature. The lyrics are written below the staves.

peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .

The fourth system of music continues the melody. It features a two-staff format with the same key signature. The lyrics are written below the staves. A forte (ff) dynamic marking is present at the beginning of the lower staff.

*Alternative ending.*  
 praise . . ye . . the Lord . . . Lord . . .

The alternative ending consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody concludes with a double bar line. The lyrics are written below the staves.

# ◎ praise the Lord.

Psalm cxvii.

*With spirit.*

The Earl of WILTON.

O praise the Lord, O praise the Lord, all ye nations:

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

all ye people. For His mer - ci - ful kindness is

ev - er . . more . . and more to - wards us: and the truth, the

O PRAISE THE LORD.

[No. 57.]

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord . . . . . en -  
more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,  
Lord . . . . . en - dureth, the truth of the Lord.. en -  
and the truth of the Lord, the truth of the Lord en -

*Slower.* *CHORUS. With spirit.*  
- dureth, en - dureth for ev - er. O praise the Lord,  
- dur - - - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

The first system of music features a treble and bass staff in G major. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the notes.

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

The second system continues the melody and accompaniment. The lyrics are written below the notes.

all ye peo - ple, praise Him, O praise Him, all ye

The third system continues the melody and accompaniment. The lyrics are written below the notes.

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

The fourth system begins with a forte (*ff*) dynamic marking. The lyrics are written below the notes.

praise the Lord, praise the Lord, O praise the Lord. A - men.

The fifth system concludes the piece with a double bar line. The lyrics are written below the notes.

Psalm cxvii.

E. J. HOPKINS.

*Spirited and bold. (♩ = 116.)*

*f* O praise the Lord, all ye nations: praise Him, praise Him,

all . . ye people. O praise the Lord, all . . ye nations:

*Quietly and a little slower.\**

*p mp* praise Him, praise Him, all ye people. For His merciful

kindness is great to-ward us: and the truth of the Lord en-

*p* - dur - eth for ev - er, for His mer - ci - ful kindness is great to -

\* This movement may be sung without Accompaniment.

## O PRAISE THE LORD.

en - dur-eth, en - dur-eth,  
 - ward us: and the truth, . . . and the truth, . . . and the

cres. en - dur-eth, en - dur-eth,  
 truth of the Lord en-dur-eth for ev-er, and the truth, . . . and the  
 mf. en - dur-eth,

en - dur-eth, cres. dim. e rall.  
 truth, . . . and the truth of the Lord en-dur-eth for ev-er.  
 en - dur-eth, cres. dim. e rall.

*Original time.*  
 f O praise the Lord, all . . ye na-tions: praise Him, praise Him,

all . . ye peo-ple, O praise the Lord, all . . ye

O PRAISE THE LORD.

[No. 53.]

na - tions: praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)  
The Lord is my strength, my strength and my song, and is . . be -

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.  
tion, and . . is be - come, . . . be - come my sal - va - tion.  
be - come my . . . sal - va - tion.

No. 59.] THE LORD IS MY STRENGTH AND MY SONG.

*mf* O - pen me the gates of . . right - eous - ness :  
*mf* O - pen me the gates of right - eous - ness :  
*mf* O - - pen me . . the gates of  
 - eous-ness : that . . . I may go in - to them, and give  
 right - eous - ness : that I may go in - to them, and give  
 that . . I may go . . . in - to them, and give  
 right - eous - ness : . . that I . . may go in - to them, and give  
 thanks, give thanks, give thanks un - to the Lord.  
 thanks, give thanks un - to the Lord.  
 give thanks, give thanks . . . un - to the Lord.  
 thanks, give thanks, give thanks un - to the Lord.

*Grave.* ( $\text{♩} = 60.$ )  
 The same stone which the builders re - fus - ed, the same stone which the

*Tempo primo.* ( $\text{♩} = 96.$ )  
 builders re - fus - ed, . . . is be - come the head - stone in the



THE LORD IS MY STRENGTH AND MY SONG. [No. 59.]

cor - ner, is be - come the head-stone in the cor - - ner.

*f* This is the day which the Lord hath made; we . . . will re -

- joice and be glad in it, we will re-joice and be

we will re - joice . . . . and be  
glad in it, we will re - joice . . . . and be  
we will re - joice . . . . and be

glad in it. *Slower.*  
glad in it. Hal - le - lu - jah. A - - men.  
glad in it. *Slower.*

# 60 This is the day which the Lord hath made.

Psaln cxviii. 24; 1 Corinthians xv. 20—22, 57.

J. SEWELL.

*Brightly.*

we will re -

This is the day which the Lord hath made;

joyce, . . . we will rejoice and be glad in it. 1st time.

we will rejoice, we will rejoice and be glad in it.

it. 2nd time.

it. For now is Christ risen, for now is Christ risen from the

dead, and become the first fruits . . of them that slept.

*Andante.*

For since by man came death, by man came al - so the resurrection

THIS IS THE DAY WHICH THE LORD HATH MADE. [No. 60.]

of the dead. For as in Adam all die, e'en so in

This system contains the first two staves of music. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first staff begins with a piano (p) dynamic, and the second staff begins with a forte (f) dynamic.

Christ shall be made a - live. Thanks be to God, which giveth us the

This system contains the third and fourth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The time signature is common time (C). The third staff begins with a piano (p) dynamic, and the fourth staff begins with a forte (f) dynamic. Above the fourth staff, the tempo marking "Tempo primo." is written.

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

This system contains the fifth and sixth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The time signature is common time (C). The fifth staff begins with a piano (p) dynamic, and the sixth staff begins with a forte (f) dynamic.

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

This system contains the seventh and eighth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The time signature is common time (C). The seventh staff begins with a piano (p) dynamic, and the eighth staff begins with a forte (f) dynamic.

God, Thanks be to God, which giv - eth us the vic - to - ry,

ff Thanks be to God,

This system contains the ninth and tenth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The key signature remains two flats. The time signature is common time (C). The ninth staff begins with a forte (f) dynamic, and the tenth staff begins with a fortissimo (ff) dynamic.

No. 60.) THIS IS THE DAY WHICH THE LORD HATH MADE.

Thanks be to God, which giveth us the vic - to-ry through our Lord

Je - sus Christ. . . Hal - le - lu - jah ! A - men.

*p*

*ff*

61

Teach me, O Lord.

Psaln cxix. 33.

T. ATTWOOD.

*Quietly.*

*mp*

Teach me, O Lord, the way of Thy statutes, teach me, teach me the way of Thy statutes ;

the way of Thy statutes ; and I . . shall keep it, and I . . shall the way of Thy statutes ;

keep . . it un - to the end, and I shall keep it, and

and I shall keep it,

TEACH ME, O LORD.

[No. 61.]

*f* shall keep it,  
I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord, teach me, O  
*p* *cres.*  
I . . shall keep it un - to . . the end. Teach me, O Lord, O  
*p* *cres.*  
*cres.*

Lord, *f*  
Lord, the way of Thy statutes ; and I shall keep it, and I shall

*dim.*  
keep it, and I shall keep it un - to . . the end, shall  
*dim.*  
*p* and I shall

*p e rit.*  
keep it un - to . . the end, un - to . . the end. *p Sw.*  
*p e rit.*  
keep it un - to the end.

## Teach me, O Lord.

Psalm cxix. 33, 34.  
Moderato.

G. W. MARTIN.

*mf* Teach me, O Lord, the way of Thy statutes; and I shall keep it un -

*mf* - to the end, and I shall keep it un - to . . the end, Teach me, O

*p* Lord, the way of Thy statutes; and I . . shall keep it un - to the end, and

*p* I . . shall keep it un - to the end. *FINE. mf* Give me under-standing, and

*D.C.* I shall keep Thy law; yea, I shall keep it with my whole heart.

## I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

J. CLARKE-WHITFIELD.

*Moderato.*

*mf* I will lift up mine eyes unto the hills, from whence cometh my

This system consists of a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/2. The melody begins with a half rest followed by a half note G4, then continues with quarter and eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

*mf* help, I will lift up mine eyes unto the hills, from whence cometh my

The second system continues the vocal melody and piano accompaniment. The vocal line includes a colon after 'help,' indicating a slight pause. The piano accompaniment maintains its harmonic support with chords and moving lines.

*p* help. My help cometh even from the Lord, my help cometh even from the

The third system introduces a piano dynamic (*p*) for the vocal line. The piano accompaniment continues with a similar texture, providing a foundation for the vocal melody.

*f* Lord, who hath made heav'n and earth, who hath made heav'n and earth.

The fourth system features a forte dynamic (*f*) for the vocal line. The piano accompaniment includes a crescendo leading to a final chord. The system concludes with a double bar line and repeat dots.

BASS SOLO.

*p* The Lord Himself is thy keeper, the Lord Himself is thy

*Andante largo.*

This section is a bass solo, indicated by the 'BASS SOLO.' label. It is marked piano (*p*) and 'Andante largo'. The notation is written in bass clef. The melody is slow and features wide intervals, with a piano accompaniment in the right hand of the grand staff.

keeper . the Lord is thy defence up - on thy righthand, the Lord is thy de -

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'keeper . the Lord is thy defence up - on thy righthand, the Lord is thy de -'. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. Both piano staves have a key signature of one sharp.

*rall.* Duet, Soprano 1 & 2 (or Alto). *p*

- fence upon thy right hand. So that the sun shall not smite thee by

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains the lyrics '- fence upon thy right hand. So that the sun shall not smite thee by'. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. Both piano staves have a key signature of one sharp. The tempo marking '*rall.*' is above the first measure, and the dynamic marking '*p*' is below the first measure of the piano accompaniment.

*mf*

day, ... neither the moon by night, so that the sun shall not

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains the lyrics 'day, ... neither the moon by night, so that the sun shall not'. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. Both piano staves have a key signature of one sharp. The dynamic marking '*mf*' is above the first measure of the vocal line and below the first measure of the piano accompaniment.

*p* *pp*

smite thee by day, neither the moon by night, neither the moon by night.

This system consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. It contains the lyrics 'smite thee by day, neither the moon by night, neither the moon by night.'. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. Both piano staves have a key signature of one sharp. The dynamic marking '*p*' is below the first measure of the piano accompaniment, and '*pp*' is above the first measure of the vocal line.



I WILL LIFT UP MINE EYES.

[No. 62.]

CHORUS. *Brightly.*

*f*  
The Lord shall preserve thee from all e - vil ; yea, it is He that shall

keep thy soul. The Lord shall preserve thy go - ing out, thy go - ing out and  
*mp*

coming in, from this time forth, for ev - er more. The Lord shall preserve thee  
*f*

yea, it is He that shall keep thy soul : Hal - le -  
from all e - vil ; yea, it is He that shall keep thy soul : from this time  
yea, it is He that shall keep thy soul : A - -

lu - - jah, A - - - men. . . . .  
forth, for ev - er more, from this time forth, for ev - er more. A - - men.  
men, A - - men.

# 64 Pray for the peace of Jerusalem.

Psalms cxvii. 6, 7.

L. MASON.

*Quietly.*

*mp* Pray for the peace of Je - ru - sa - lem: they shall prosper that

*dim.* love . . . thee. *p* Peace be with - in thy

*dim.* Peace be with - in, with - in thy

- in, with - in thy walls, *cres.* walls, with - in thy walls, and prosper - i - ty with - in thy

*p* walls, with - in thy walls, *cres.*

1st. 2nd. *f* Hal - le - lu - jah!

pal - a - ces. -ces. Hal - le - lu - jah, Hal - le - lu - jah!

*f*

## Search me, O God.

Psalm cxxxix. 23, 24.

L. MASON.

*Prayerfully.*

*p*  
Search me, O God, and know my heart:

*p*

try me, and know my thoughts; and see if there be

*cres. sempre.*  
an - y wick - ed way in me, and lead me in the

*cres. sempre.*

way, . . in the way ev - er - last - ing, and lead me in the

way, . . in the way ev - er - last - ing. A - men.

*p*

## Enter not into judgment.

Psalm cxliii. 2.

J. Goss.

*Andante.*  
*mf*  
 En-ter not into judgment, enter not into judgment, enter not into

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall

*cres.* *dim.*  
 no man living be just-i-fied; in Thy sight shall no man be just-i-fied.

*p* *cres.* *f*  
 Enter not into judgment, enter not into judgment, enter not into

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i-fied.

Psalm cxliii. 2.

T. ATTWOOD.

*Largo.* (♩ = 56.)

First system of musical notation. Treble and bass staves in G major (one sharp) and 2/2 time. The treble staff begins with a piano (*p*) dynamic and features a melodic line with some grace notes. The bass staff begins with a forte (*f*) dynamic and provides a harmonic accompaniment. The lyrics "En - ter not in - to judg -" are written below the treble staff.

Second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics "- ment with Thy servant, O Lord; for in Thy sight shall no man" are written below the treble staff.

Third system of musical notation. The treble staff includes a piano (*p*) dynamic marking. The lyrics "liv - ing be just - i - fied. En - ter not in - to judg -" are written below the treble staff.

Fourth system of musical notation. The treble staff includes a mezzo-forte (*mf*) dynamic marking. The lyrics "- ment with Thy servant, O Lord; for in Thy sight shall no man" are written below the treble staff.

liv - ing be just - i - fied, for . . in . . Thy

sight, for in Thy sight shall no man liv - ing be

just - i - fied, shall no man liv - ing be just - i -

for in Thy sight shall no man be just - i -  
- fied, for . . in Thy . . sight shall . . no man be just - i -  
for in Thy sight shall no man be just - i -

- fied, shall no man be just - i - fied. . . .  
- fied, shall no man be just - i - fied, be just - i - fied.  
- fied,

## The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

*mf*

The eyes of all wait on Thee, . . O

*Andante.*

*mf*

SOPRANOS.

*mf*

The

Lord, and Thou givest them their meat in due sea - son.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

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meat in due sea - - son, *Full.* Thou o - penest Thine  
Thou

*mf*

and fillest all things  
hand, Thou o - penest Thine hand, and fill - est  
o - penest Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,  
all things liv - ing with plen - teous - ness, Thou

Thou

and fillest, all things  
o - penest Thine hand, fill - est all things  
o - penest Thine hand, and fill - est all things liv - ing with



THE EYES OF ALL WAIT ON THEE.

[No. 68

liv - ing with plenteousness, and fill - est all things

fill - est all things liv - ing . .  
liv - ing with plen - teous - ness, and fillest all things

plenteousness, and fill - est all . . things liv -

liv - ing with plenteousness.

. . with plen - teousness. *f*  
liv - ing with plenteousness. The eyes of all wait on

ing with plenteousness.

and Thou givest them their meat, Thou

Thee, . . O Lord, Thou giv - est

and Thou givest them their

givest them their meat in due sea - - son. Thou  
 them their meat in due sea - - son.  
 meat, their meat in due sea - - son,  
 o - penest Thine hand, Thou o - penest Thine hand, and fillest  
 Thou o - penest Thine hand, Thine hand,  
 all things, and fillest all things, and fillest  
 and fillest all things, and fillest all things . .  
 and fillest all things, and fillest  
 and fillest all things, and fillest all things,  
 all things liv - ing with plenteousness, fill - - est  
 all things liv - ing with plenteousness, fill - est  
 all things liv - ing with plenteousness,  
 all things liv - ing with plen - teous - ness.

The musical score is written for a two-part setting (Soprano and Bass) in the key of D major (two sharps) and 4/4 time. It consists of five systems of staves. The lyrics are printed below the staves, with some words appearing on both the top and bottom staves of a system. The melody is simple and hymn-like, with a focus on the lyrics. The final system ends with a double bar line and a repeat sign.

Ecclesiastes xii. 1.

E. PROUT.

*Moderately slow.*

Re - member now Thy Cre - a - tor in the days of thy youth, re -

*p* *cres.*

re - member now, re - member now, thy Cre - a - tor, re -

*cres.* *f*

*cres.* re - member now thy Cre - a - tor, *f*

re - member now thy Cre - a - tor in the days of thy youth, while the

*p*

e - vil days come not, while the e - vil days come not, nor the

*p*

years draw nigh, where - in thou shalt say, I have no pleasure

No. 69.]

REMEMBER NOW THY CREATOR.

dim. *cres.*  
in them, I have no pleasure in them. Re - member now thy Cre -  
dim. *cres.*  
*f* *rall.*  
- a - tor, re - member now thy Cre - a - tor in the days of thy youth.  
*f* *rall.*

70

Remember now thy Creator.\*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

*Moderato.* (♩ = 88.)

*mp*  
*mf*  
Re - member now thy Cre - a - tor in the days of thy  
*mf*  
*cres.* *f* *dim.*  
youth, . . re - member now thy Cre - a - tor in the days of thy  
in the days . . of thy  
*cres.* *f* *dim.*  
in the days of thy

\* The first movement may be used as a separate anthem, ending at the double bar on p. 174.

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REMEMBER NOW THY CREATOR.

[No. 70.]

First system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: youth, . . while the e - vil days come not, nor the years draw . .

Second system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: nigh, the years when thou . . shalt say I have no . . pleasure

Third system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: nigh,

Fourth system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: in . . them, I have no pleasure in them. Re -

Fifth system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: in . . them, I have no pleasure in them. Re -

Sixth system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: - member now thy Cre - a - tor in the days of thy youth, . . re -

dim.

- mem - ber now thy Cre - a - tor in the days of thy . .

dim.

Re - mem - ber, dim. mf cres.

youth. mf Re - mem - ber, re - member thy Cre - a - tor in the

mf p

mf dim. mf p

QUARTET, OR SEMI-CHORUS.

rall. Moderato.

days of thy youth. mf For God shall bring ev' - ry work

mf

rall.

cres. dim.

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres. dim.

Whether it be good or e - vil, whether it be  
 whether it be good or wheth - er it be

whether it be good or whether it be  
 good or e - vil, wheth - er it be good or  
 it be good or e - vil, For God shall bring ev' - ry work in - to  
 e - vil, For God shall bring ev' - ry work in - to

e - vil,  
 judgment, whether it be good or whether it be e - vil, or  
 judgment, p

e - vil. For God shall bring ev' - ry work in - to

## REMEMBER NOW THY CREATOR.

*cres.* *dim.*

judgment, with ev' - ry, ev' - ry se - cret thing. God shall bring

*cres.* *dim.*

*pp*

ev'ry work in - to judgment, into judg - ment.

*pp*

CHORUS. *Tempo primo.*

*mf* *cres.* *f*

Re - member now thy Cre - a - tor in the days of thy youth, re -

*mf* *cres.* *f*

*dim.* *mf*

- mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

*mf* *dim.*

*meno mosso.* *pp rall.*

. mem - ber now thy Cre - a - tor in the days of thy youth. . .

*meno mosso.* *pp rall.*



## Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

T. SMITH.

*Rather quickly.*

*p* Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us.

*pp*

*Allegro.*

*mf* For unto us a Child is born, for unto us a Son is given,

*mf*

for unto us a Child is... born, for unto us a Son is given,

*f* and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

*ff*

Musical score for the first system. The melody is in G major, 4/4 time. The lyrics are: "Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,"

Musical score for the second system. The melody continues with a forte (*f*) dynamic. The lyrics are: "and His name shall be call - ed Won - der - ful, Coun - sel - lor, The"

Musical score for the third system. The melody continues. The lyrics are: "Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,"

Musical score for the fourth system. The melody includes a *rall.* (rallentando) section followed by a *a tempo.* section. Dynamics include *pp*, *ppp*, and *f*. The lyrics are: "Prince of Peace, Prince of Peace. Hal - le - lu - jah, Hal - le -"

Musical score for the fifth system. The melody concludes with a *ff* (fortissimo) dynamic. The lyrics are: "lu - jah, Hal - le - lu - jah, A - men, A - men, A - men."

# 72 The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

*Andante.*

*mp*  
The Lord God will wipe a - way tears from off all fac - es, the

*mp*  
*Andante.* (♩ = 108.)  
*mp Gt.*

*Ped.*

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

*add Oboe.*

Lord God will wipe a - way tears, wipe away tears from off all

*p*

*Without Organ.*

fac - es ;

and the re -

- buke of His peo - ple shall He take a - way, the re - buke of His

*mf*

*mp*

*mf*

*mf*

*Man.*

*Ped.*

*Ped.*

*mf*

*mf*

The musical score is written for voice and piano. It features three systems of staves. The first system includes a vocal line with the lyrics 'fac - es ;' and a piano accompaniment. The second system includes a vocal line with the lyrics 'and the re -' and a piano accompaniment. The third system includes a vocal line with the lyrics '- buke of His peo - ple shall He take a - way, the re - buke of His' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *mf* (mezzo-forte) and *mp* (mezzo-piano). Pedal markings (*Ped.*) are also present, indicating where the piano pedal should be used. A 'Man.' marking is also visible, likely indicating a manual change on an organ.

THE LORD GOD WILL WIPE AWAY TEARS.

[No. 72.]

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line, a piano accompaniment, and a separate line for the organ. The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are: "peo - ple shall He take a - way; for the Lord hath spoken it, the Lord hath spoken it, the Lord hath spoken it. The Lord God will wipe a - way"

The score includes the following markings: *f*, *ff*, *add to Gt.*, *mp*, *Man.*, *a tempo.*, *p*, *p a tempo.*, *rall.*, *p a tempo.*, and *Ped.*

tears from off all fac - es, the Lord God will wipe away tears from off all

fac - es, the Lord God, the Lord God will wipe away . . tears, . . will

*add. Oboe!*

*rall. e dim.*

wipe a - way tears from off all fac - es. . .

*rall. e dim.*

*rall. e dim.*

( 132 )

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and piano accompaniment. The second system contains the second line of the vocal melody and piano accompaniment, with an 'add. Oboe!' instruction. The third system contains the third line of the vocal melody and piano accompaniment, with a 'rall. e dim.' instruction. The fourth system contains the fourth line of the vocal melody and piano accompaniment, with a 'rall. e dim.' instruction. The lyrics are: 'tears from off all fac - es, the Lord God will wipe away tears from off all fac - es, the Lord God, the Lord God will wipe away . . tears, . . will wipe a - way tears from off all fac - es. . .'. The score ends with a double bar line.

# 73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.  
*Quietly.*

W. HATELY.

Thou wilt keep him in per - fect peace, whose mind is stayed, is

stayed on Thee, . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: be - cause he  
be - cause he trusteth, he

trusteth in Thee, be - cause he trusteth in Thee, he trust -  
trusteth in Thee, be - cause he trusteth, he trusteth in Thee, f

. . eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be -

No. 73.] THOU WILT KEEP HIM IN PERFECT PEACE.

*poco rall. e dim.* *a tempo.*  
*pp sempre.*

- cause he trusteth, he trusteth in Thee. . . Thou wilt

keep him in per - fect peace, in per - fect peace.

*poco rall. e dim.* *pp sempre.*

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.  
*Andantino.*

H. J. GAUNTLETT.

*p*

Thou wilt keep him in per - fect peace, whose mind is

whose mind . . . is

*cres.*

stayed on Thee, . . . Thou wilt keep him in

stayed on Thee, . . . *cres.*



THOU WILT KEEP HIM IN PERFECT PEACE. [No. 74.]

per - fect peace, whose mind is stayed on Thee; . . . be-  
 stayed on Thee; be-

cause he trusteth, he trusteth in Thee, he trust - eth,  
 trusteth in Thee, in Thee. . .

trusteth in Thee. Thou wilt keep him in  
 trusteth in Thee, in Thee. . .

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . .  
 Thee, on Thee, whose mind is stayed on Thee. . . .

Thee, on Thee, whose mind is stayed on Thee, on Thee

## Behold! a King shall reign.

Isaiah xxxii. 1, 2.

*Andante maestoso.* (♩ = 60.)

M. B. FOSTER.

*f With Reeds.*

*Ped.*

The piano introduction is in 3/4 time, marked *Andante maestoso* with a tempo of 60 beats per minute. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of a series of chords: G2-B2, F2-A2, E2-G2, D2-F2, C2-E2, and B1-D2. The introduction ends with a half note G4 and a half note A4 in the right hand, and a half note G2 and a half note F2 in the left hand.

*f* Be -

*f*

*Su.* *Gt. f*

The first system of the vocal and piano accompaniment. The vocal line (soprano) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of a series of chords: G2-B2, F2-A2, E2-G2, D2-F2, C2-E2, and B1-D2. The system ends with a half note G4 and a half note A4 in the right hand, and a half note G2 and a half note F2 in the left hand.

- hold! be - hold! a King shall reign in righteousness, a

*f*

The second system of the vocal and piano accompaniment. The vocal line (soprano) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of a series of chords: G2-B2, F2-A2, E2-G2, D2-F2, C2-E2, and B1-D2. The system ends with a half note G4 and a half note A4 in the right hand, and a half note G2 and a half note F2 in the left hand.

BEHOLD! A KING SHALL REIGN.

[No. 75.]

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, princes shall rule .. in

judg - ment.

*cres.*

*cres.*

*cres.*

*W*

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal melody. The score includes dynamic markings such as *cres.* (crescendo) and *W* (forte). The tempo is indicated by a common time signature.

And a man shall be as an hid - ing-place from the wind,

a man shall be as an hid-ing - place . . from the wind, . .

and a covert from the tem - pest, and a covert

*Full Swell closed.*

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The fourth system contains the fourth line of the vocal melody and the piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The score includes dynamic markings such as *mf*, *cres.*, and *f*. The tempo is not specified.

# BEHOLD! A KING SHALL REIGN.

(No. 75.

*rall.* *p dolce.*

from the tem - pest. . . As

*rall.* *p dolce.*

*Gt. 8 ft. Flute, or stopped Diap.*

*rall.* *dolce. Sw. p*

*soft 16 ft.*

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

*rall.*

place, in a dry place,

place, in a dry place,

*rall.* *pp Swell Reeds.*

*Man.*  
( 189 )

## BEHOLD! A KING SHALL REIGN.

*Slower to the end.*

as the shad - ow of a great rock, a great

*f* *Gt Diaps.*

*Ped.*

This system contains the first two staves of music. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics 'as the shadow of a great rock, a great' are written below the vocal line. The piano part features a 'Gt Diaps.' (Great Diapason) marking and a 'Ped.' (Pedal) marking.

rock in a wea - ry land, in a

*mp*

This system contains the next two staves of music. The vocal line continues with the lyrics 'rock in a weary land, in a'. The piano accompaniment maintains the harmonic support.

wea - ry, wea - - - ry land.

*p* *pp*

*Ped. 16 ft.*

This system contains the final two staves of music. The vocal line concludes with 'wea - - - ry land.'. The piano accompaniment features a 'Ped. 16 ft.' marking. Dynamics *p* and *pp* are indicated.

# 76    ♪ Zion, that bringest good tidings.\*

Isaiah xl. 9.

*Joyfully.* (♩ = 120.)

J. STAINER.

*ff* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, O

Zi-on, that bringest good tid-ings, get thee up, get thee up in-to the high

moun-tain. Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-

-ia. O Je-ru-salem, that bringest good tid-ings, lift up thy

lift up thy voice, be not a-voice, thy voice with strength; lift up thy voice, be not a-fraid

\* The first movement may be used as a separate Anthem.

frail, lift up thy voice, be not a - fraid :

be not a - fraid, be not a - fraid, a - fraid :

Say to the cit - ies of Ju - dah, Be - hold your God, your God,

be - hold your God. Al - le - lu - ia, Al - le -

\* If G is found too high, D may be sung.



O ZION, THAT BRINGEST GOOD TIDINGS.

[No. 76]

Lift up thy voice, . . . be not a  
*cres.*

- lu - ia, Al - le - lu - . . . ia. Lift up thy voice,  
*mf* Be not a - fraid,  
*mf*

- fraid, . . . lift up thy voice, . . . be not a - fraid. Al -  
*cres.*

lift up thy voice, lift . . . up thy voice, be not a - fraid. Al -  
be not a - fraid. *f*

- le - lu - ia, *f* *rall.* *END.*

Al - le - lu - ia, Al - le - lu - ia. A - men. *rall.* *END.*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line with lyrics and piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the vocal line with lyrics and piano accompaniment. The fourth system shows the vocal line with lyrics and piano accompaniment. The score includes various performance markings such as *cres.*, *mf*, *f*, and *rall.*. The key signature is one flat (B-flat) and the time signature is 12/8.

\* *Very slowly and smoothly.* (♩ = 50.)

*pp* (Pastorale.)

SOPRANOS ONLY.

*pp*

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

*cres.* *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

*cres.* *f*

\* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

*dim.* *rall.*

- veal'd His sa - cred Face, Ev - er - more and ev - er - more.

*dim.* *rall.*

TENORS.

BASSES.

*p*

Of the Fa-ther's Love be-got - ten Ere the

*p*

Of the Fa-ther's Love be-got - ten Ere the

*a tempo.*

*mp*

worl'ds be-gan to be, He is Al - pha and O - me - ga, He the

worl'ds be-gan to be, He is Al - pha and O - me - ga, He the

*f*

No. 76.] O ZION, THAT BRINGEST GOOD TIDINGS.

source, the end - ing He, Of the things that are, that have been, And that

source, the end - ing He, Of the things that are, that have been, And that

*p* *cres.* *ff*

*p* *cres.* *ff*

*p* *cres.* *f*

Repeat first Chorus,  
and there end.

fu - ture years shall see, Ev - er - more and ev - er - more.

fu - ture years shall see, Ev - er - more and ev - er - more.

*Slower.* *pp* *Slower.* *pp* *Slower.* *ppp*

77

He shall feed His flock.

Isaiah xl. 11.

J. ALLAN.

He shall feed . His flock like a shep - herd, shall

feed His flock like a shep - herd, He shall feed His

*Moderato.* *p* *p* *p*

# HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a

*p*

*rall.* *p a tempo.*

shep - - herd: He shall gath - er the lambs, the ..

*rall.* *p a tempo.*

*pp*

lambs with His arm, and car - ry them in His bo . .

*pp*

*p* *cres.*

- som, He shall gath - er the lambs, the lambs with His

*p* *cres.* . . . . .

*p* *rall.*

arm, and car - ry them in His bo - som.

*p* *rall.*

## They that wait upon the Lord.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY,

*Con moto.*

They that wait upon the Lord shall re - new their strength; they shall

mount up with wings, shall mount up with wings, with wings as

ea - gles. They that wait upon the Lord, up - on . . the

They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength;

Lord shall re - new their strength, shall re - new their strength; they shall

Lord shall re - new their strength, *cres.*

THEY THAT WAIT UPON THE LORD.

[No. 78.]

*f*  
 mount up with wings, shall mount up with wings, shall mount up with

with wings as . . ea - gles; *p*  
 wings, with wings as ea - gles; they shall run, and not be wea - ry; they shall

*f*  
 walk, and not be faint; they shall run, and not be wea - ry; shall

walk, and not be faint, they shall walk, and not be faint. . .

*A little faster.*  
*f*  
 Trust ye in the Lord, in the Lord for ev - er; for in the

Lord Je - ho - vah is ev - erlast - ing strength, trust ye in the

for in the Lord . . Je -

Lord, in the Lord . . for ev - er; for in the Lord for in the  
Je -

for in the

- ho - vah is ev - er - last - ing strength,

Lord Je - ho - vah is ev - erlast - ing strength,  
- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - erlast - ing strength,

trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;

- ho - vah is ev - erlast - ing strength, ev - erlast - ing strength.



Isaiah xlviii. 18.

Arranged from GOUNOD by J. B. THOMSON.

*Slowly and tenderly.*

*p* O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark - en - ed to My commandments ; then had thy peace been as a

riv - er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv - er, and thy

righteousness as the waves, as the waves of the sea.

# 80 Who is among you that feareth the Lord.

Isaiah l. 10.

H. G. TREMBATH

TENORS AND BASSES.

*mp*  
Who is among you that fear - eth the Lord, who is among you that

*Moderato. (♩ = 60.)*

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

*pp*

*rit. e cres. poco.*  
walk - eth in dark - ness, and hath no light?

*rit. e cres. poco.*

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

*a tempo.*  
*mp* Who is among you that fear-eth the Lord, who is among you that  
 Who is among you that fear-eth the Lord, who is . . among you that  
*mp*

fear - eth the Lord,  
 fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that  
*pp*  
*pp*

*poco rit.*  
 walk - eth in dark - ness, and hath . . no . . light?  
*poco rit.*

*A little quicker.*  
*f* Let him trust in the name of the Lord, and stay up - on his  
*f*

God, let him trust in the name of the Lord, and stay up - on his

No. 80.] WHO IS AMONG YOU THAT FEARETH THE LORD.

God, let him trust in the name, . . .

God, let him trust in the name . . . . . of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

. . . . . in the . . . name . . . of the Lord,

Lord, . . . . . and stay up-on his God,

stay up-on his God, let him trust in the name of the

Lord, and stay up-on . . his God. Who is a-mong you that

fear-eth the Lord, let him stay up-on his God.

*marcato.*

*marcato.*

*pp Slowly.*

*rit. molto.* *mf*

*mf* *rit. molto.*

# 81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

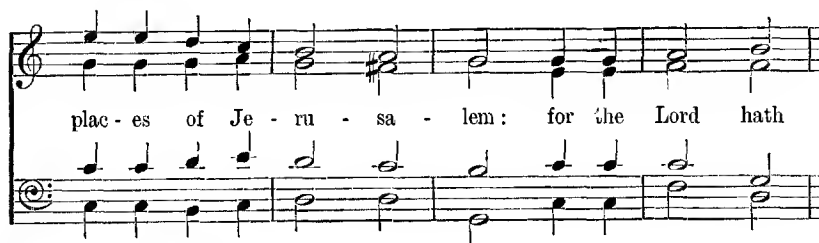
*Moderato.*

How beauti-ful up-on the mountains,  
How beautiful upon the  
how beautiful upon the mountains are the feet of him that  
mountains,  
bringeth good tidings, that publisheth peace, that publisheth peace; that  
bringeth good tidings, good tidings of good, that publisheth sal - vation; that  
saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

*mf* *mf* *p* *cres.* *mf* *f* *cres.* *mf* *f*



Break forth in - to joy, sing to - gether, sing to - gether, ye waste



plac - es of Je - ru - sa - lem: for the Lord hath



comforted His peo - ple, He hath re - deem - ed Je - ru - sa -



- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the



Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

\* This repeat is optional.

## Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

*Allegro vivace.*

Break forth, . . . Break forth, . . . break forth in - to

Break forth, . . .

*Allegro vivace.*

*f* *cres* *cen* *do.*

joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to .

( 207 )

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegro vivace'. The score consists of four systems of music. The first system includes vocal parts and piano accompaniment, with lyrics 'Break forth, . . . Break forth, . . . break forth in - to'. The second system continues the vocal parts and piano accompaniment, with lyrics 'Break forth, . . .'. The third system includes vocal parts and piano accompaniment, with lyrics 'joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,'. The fourth system includes vocal parts and piano accompaniment, with lyrics 'ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to .'. The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics include *f* (forte), *cres* (crescendo), *cen* (crescendo), and *do.* (diminuendo). The score is numbered ( 207 ) at the bottom.

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

The first system of the musical score for 'Break forth into Joy'. It features a vocal melody in the upper staff (treble clef, key of D major) and a piano accompaniment in the lower staff (bass clef, key of D major). The lyrics are 'ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .'. The piano part includes chords and arpeggiated figures.

The second system of the musical score. The vocal melody continues with a long note followed by rests. The piano accompaniment features a series of chords and arpeggiated figures, with a forte (f) dynamic marking.

## ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

The third system of the musical score, marked 'ALL VOICES IN UNISON'. It features a vocal melody in the upper staff (treble clef, key of D major) and a piano accompaniment in the lower staff (bass clef, key of D major). The lyrics are 'The Lord hath made bare His ho - ly arm, . . the'. The piano part includes chords and arpeggiated figures, with a forte (f) dynamic marking.



BREAK FORTH INTO JOY.

[No. 82.]

Lord hath made bare His ho - ly arm . . in the

The first system of the musical score for 'Break forth into Joy'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics 'Lord hath made bare His ho - ly arm . . in the' are written below the vocal line.

eyes of all the na - tions, in the eyes of all the na - . .

The second system of the musical score. It continues the vocal and piano parts. Above the vocal line, there are markings 'ritard.' and 'dim.' with a crescendo hairpin. Above the piano part, there are markings 'ritard.' and 'dim. p' with a crescendo hairpin. The lyrics 'eyes of all the na - tions, in the eyes of all the na - . .' are written below the vocal line.

and all the ends of the earth . . shall see the sal -  
- tions ; and all . . the ends of the earth . . shall . . see the sal -

The third system of the musical score. It begins with the tempo marking 'Andante.' and the dynamic marking 'pp'. The vocal line continues with the lyrics 'and all the ends of the earth . . shall see the sal - tions ; and all . . the ends of the earth . . shall . . see the sal -'. The piano part continues with a similar accompaniment. The tempo 'Andante.' is repeated at the start of the piano part.

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

*a tempo.* Break forth in - to joy, break

God. *a tempo.*

*p cres. f*

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

The musical score is written for three parts: Soprano, Alto, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system features a vocal melody in the Soprano and Alto parts, with lyrics '- va - tion of God.' and '- va - tion of God.' The piano accompaniment is in the right and left hands. The second system continues the vocal melody with lyrics 'shall see the sal va - tion of' and 'Break forth in - to joy, break'. The piano accompaniment includes dynamic markings like *p*, *cres.*, and *f*. The third system features the vocal melody with lyrics 'forth in - to joy, sing to - ge - ther, sing to - ge - ther,' and the piano accompaniment. The score concludes with a double bar line.

BREAK FORTH INTO JOY.

[No. 32.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic marking and a slur over the first four measures. The bottom staff is a piano accompaniment in bass clef, also in two sharps, with a forte (*ff*) dynamic marking. The music is in 4/4 time.

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

This system contains the next two staves of music. The vocal line continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines in the bass.

- - ru - sa - lem. . . And all the ends of the earth . . .

*legato.*

This system contains the final two staves of music on the page. The vocal line concludes with a long note on 'ru - sa - lem'. The piano accompaniment features a *legato* marking and continues with a steady rhythmic pattern. The system ends with a double bar line.

shall . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first two lines of the vocal parts and the first system of the piano accompaniment. The second system contains the next two lines of the vocal parts and the second system of the piano accompaniment. The third system contains the final line of the vocal parts and the third system of the piano accompaniment. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more complex, arpeggiated pattern in the left hand. The vocal parts are written in a simple, homophonic style, with the lyrics clearly visible below the notes.

# 83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

*Slowly.* (♩ = 60.)

*pp* For a small moment have I for-sak - en thee ; but with great

*pp* *f*

mercies will I ga - ther thee. In a lit - tle wrath I hid my

*p*

face from thee for a moment ; but with ev - er-last-ing kind-ness will

*f*

I have mercy on thee, saith the Lord thy Re - deem - er.

*ff*

QUARTET, OR SEMI-CHORUS.

*Allegretto.* (♩ = 100.)

*p* For the mountains shall de - part, and the hills be re -

*p* *cres.* *f*

P

No. 83.] FOR A SMALL MOMENT HAVE I FORSAKEN THEE.

mov'd; but My kind - ness shall not de - part from thee,

*dim.*

neither shall the covenant of My peace be re - mov - ed,

*p*

neither shall the covenant of My peace be re - mov - ed, saith the

*cres.* *f*

Lord, the Lord that hath mer - cy up - on . . thee, My kindness shall

*ff* *p*

not depart from thee, saith the Lord that hath mer - cy up - on . . thee.

*pp* *rall.*

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus.

## Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

*Moderato.*

SOPRANO SOLO, OR ALL THE SOPRANOS.

*Moderato.* ( $\text{♩} = 66.$ ) *mf*

Seek ye the Lord while

He may be found, call ye up - on Him while He is near,

CHORUS.

*mf*

Seek ye the Lord while . . He may be found,

Seek ye the Lord while He may be found, . . call ye up -

*mf* found, . . call

call . . ye up - on Him while He is

- on Him while He is near, call ye up - on Him while He is

*dim.*

near: *cres.*

near: Let the wick-ed for - sake his way. his... way, and th'un-way, . . .  
*cres.* Let the wick-ed for - sake his

*p*

- righteous man his thoughts: and let him re - turn . . . un-way, for - sake his way: and let . . . him re - turn . . . un-

*cres.*

- to . . . the Lord, *cres.* - to . . . the . . . Lord, and He will have mer - cy, have mer - cy up-

*cres.*

- on him; and to . . . our . . . God, for He . . . will, for He will a-  
*cres.*

*dim.*

Let him re - turn . . . un-to the Lord, let *dim.*  
 - bundantly pardon. Let him re - turn un-to the



SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -  
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - - don. *cres.*  
 He . . will par - - don. Seek ye the Lord,  
*cres.*  
 Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up  
 . . . ye the Lord while He . . . may be found, call . . ye up -

- on Him . . while He . . is near, seek ye the Lord . .  
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.  
 Lord, . . . *f* *p rall.*

## Seek ye the Lord.

Isaiah lv. 6, 7.

*Moderato.* (♩ = 60.)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him,

call ye up - on Him while He is near: Seek ye the Lord while He may be

found, seek ye the Lord while He may be found, call ye up - on . . Him,

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SEEK YE THE LORD.

[No. 85.]

call ye up - on . . Him, call ye up - on . . Him while He is near :

call ye up - on Him,

*p* *mf* *dim.* *p* *mf* *dim.*

TENORS AND BASSES.

*Faster. f*

Let the wick - ed for -

*Faster. (♩ = 90.)*

*Sw.* *Gt. mf*

Let the wick - ed for-sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for-sake his

*f*

*f*

## SEEK YE THE LORD.

*dim. e rit.* way, . . . *a tempo.* and let him re - turn . . un - to the Lord, . . .

sake his way, and

*dim. e rit.* way, . . .

*dim. e rit.* *a tempo.*

*p Sw.* Without Ped.

let him re - turn un - to the Lord, and He will have

Lord, . . . . .

and He . . will have mer - cy up -

*cres.*

*p* and He will have mer - cy, will have . . mer - cy up -

mer - cy up - on . . . him, He will have mer - cy up -

*cres.*

He will have mer - cy up -

on him, He will have mer - cy, mer - cy up - on him.

*p* *pp* *rit. molto.*

on him, He will have mer - cy.

*f* *pp* *rit. molto.*

on him.

( 220 )

# SEEK YE THE LORD.

[No. 85.]

*Tempo 1mo.*

Seek ye the Lord while He may be found, seek ye the Lord

*cres.* *mf*

while He may be found, call ye up - on . . Him, call ye up -

*cres.* *mf* *p*

call ye up -

call . . . . . while He is near, O seek the

- on . . Him, call, . . call up - on Him, O seek the call . . up - on Him, seek, . . . on Him, call . . up - on Him while He is near, O seek . .

*cres.* *cres.* *cres.*

Lord,

Lord, O seek the Lord, seek ye the Lord . . . the Lord,

*f* *pp Sw.* *rit.* *pp* *rit.*

## Seek ye the Lord.

Isaiah lv. 6, 7.

J. V. ROBERTS.

TENOR SOLO.

*Andantino.* (♩ = 80.)

Seek ye the

*Sw. Diaps. & Oboe.* *pp Sw. Diaps.*

Lord while He may be found, call ye up - on Him while

He is near, seek ye the Lord while He may be

*cres. molto.*

found, call ye up - on Him while He is near: *add Oboe.*

SEEK YE THE LORD.

[No. 86.]

*mf*  
Let the  
*pp Sw. Diaps.*

*espressivo.*  
*p*  
wick-ed forsake his way, and the un-right-eous man his thoughts, and re-  
*pp Voix celeste.*

*rall.* *a tempo.*  
- turn un-to the Lord, re - turn un-to the Lord, and  
*a tempo.*  
*rall.* *Sw Diaps.*

He will have mer-cy, and a - bundant - ly par-don, He will have  
*ad lib Oboe.*

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

*accel.*

*accel.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo marking 'accel.' appears twice above the vocal staff.

par - don, a - bund - ant - ly . . par - don. Seek ye the

*rall.* *a tempo.*

*rall.* *a tempo.*

*Ch. p*

This system contains the next two staves. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment maintains its rhythmic pattern. The tempo markings 'rall.' and 'a tempo.' are used twice. The dynamic marking 'Ch. p' (Chorus piano) is placed above the piano staff.

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

*pp* Seek ye the Lord, seek ye the Lord, seek ye, O

*pp*

This system contains the final two staves. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo marking 'rall.' appears twice above the vocal staff. The dynamic marking 'Ch. p' (Chorus piano) is placed above the piano staff.



SEEK YE THE LORD.

[No. 86.]

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

*mf* *pp* *mf* *pp*

*Sv. with Oboe. mf* *p*

This system contains the first two staves of music. The vocal line (treble clef) begins with 'He is near, seek ye the Lord,' and the piano accompaniment (grand staff) begins with 'seek the Lord, seek ye the Lord while He may . . be'. Dynamic markings include *f* at the start, *mf* and *pp* for the piano, and *mf* and *pp* for the strings. A string entry is marked 'Sv. with Oboe. mf'.

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

*add to Sv.*

This system contains the next two staves of music. The vocal line continues with 'seek ye the Lord, while He is near :' and the piano accompaniment continues with 'found, call ye up - on Him while He is near :'. A dynamic marking *p* is present. The string section is instructed to 'add to Sv.'.

Let the wicked forsake his  
*mf*

*cres.* *dim.* Without Ped.

and the unrighteous man his thoughts,  
*mf* *ff*

way, and re - turn unto the Lord, and re -  
*ff* *ff* Gt. Diaps. coupd. to Full Sw.  
Ped.

Solo.  
He will have mer - cy,  
- turn unto the Lord, and He will have mer - cy, He will have  
*pp* *pp*

*pp* Ch. Sw. Diaps. with Oboe.  
Without Ped. Ped.

He will have mer-cy He

mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,

*p Ch.*

*Without Ped.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'He will have mer-cy He'. The bottom staff is a piano accompaniment with lyrics 'mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'p Ch.' (piano Chorus) marking appears at the end of the system. The instruction 'Without Ped.' is written below the piano part.

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

*Sw. Ch. Sw.*

*Ped. Without Ped. Ped.*

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line with lyrics 'will have mercy, He will have mercy,'. The bottom staff continues the piano accompaniment with lyrics 'and a - bundantly pardon, and a -'. The piano part includes dynamic markings 'Sw.' (Swell) and 'Ch.' (Chorus). The instruction 'Without Ped.' is written below the piano part, with 'Ped.' (Pedal) markings at the beginning and end of the system.

and a-bundantly pardon,

- bundantly pardon, He will have mercy, He

*pp*

*pp*

*pp*

*pp* Oboe in.

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics include *pp* (pianissimo).

and a-bund-ant-ly par-don. A - men.

will have mer-cy and par - don. A - men.

*rall.*

*rall.*

*rall.*

*rall.*

*Ped. 32 ft.*

This system contains the next two staves of music. It continues the vocal and piano parts. The tempo marking *rall.* (rallentando) is used in several places. The system concludes with a pedal point instruction: *Ped. 32 ft.*

# 87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

*Allegro.*

*f*  
A - rise, a - rise, shine, for thy light is come, shine,  
A - rise, a - rise, shine, for thy light is come,

*p*  
shine, for thy light is come, and the glo - ry of the Lord is ris -  
shine, for thy light is come, and the glo - ry of the Lord is

*cres.*  
ris - en up - on thee, is ris - en up - on . . thee.  
ris - en up - on thee, is ris - en, is ris - en up - on . . thee.  
*cres.*  
ris - en up - on thee,

*p*  
For behold, darkness shall cov - er the earth, and gross

darkness, and gross darkness, gross dark - ness the

people, gross dark - ness the peo - ple : but the

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

( 230 )

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The lyrics are: 'darkness, and gross darkness, gross dark - ness the people, gross dark - ness the peo - ple : but the Lord shall a - rise, the Lord shall a - rise, the Lord shall a -'. The score includes dynamic markings such as 'f' and 'cres.'.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 37.]

His glo - ry shall be  
 rise up - on . . . thee, and His glory shall be seen, His glory shall be

seen, His glo - ry shall be seen up - on . . . thee. *p*  
 seen, His glo - ry shall . . . be seen up - on . . . thee. And the  
 seen, shall . . . be . . . seen up - on . . . thee. *p*  
 seen, His glo - ry shall be seen up - on . . . thee.

and kings . . . to the  
 Gentiles shall come, shall come to Thy light, and kings . . .  
 and kings . . .

bright - ness . . . of thy ris - ing, and kings . . . to the  
 . . . to the brightness of thy ris - ing, and kings to the  
 . . . to the brightness . . . of thy ris - ing, kings . . . to the  
 . . . to the brightness of thy ris - ing, and kings to the  
 brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,

brightness, the brightness of thy ris - ing. A - rise, a - rise,  
 brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,  
 brightness, the brightness of thy ris - ing. A - rise, a - rise,

No. 87.] *ARISE, SHINE, FOR THY LIGHT IS COME.*

shine, for thy light is come, shine, for thy light is come, thy light is come.

shine, for thy light is come, shine, for thy light is come, thy light . . is come.  
 . . . for thy light is come, shine,

shine, for thy light is come, shine, for thy light is come, thy light is come.

**88** *Arise, shine, for thy light is come.*

Isaiah lx. 1, 19.

E. J. HOPKINS,

*Bold and spirited.* (♩ = 116.)

A - rise, shine, for thy light is come, and the glory of the

Lord, the glo-ry of the Lord, the glo-ry of the Lord, is

ris - en up - on thee, a - rise, shine, for thy light is come, and the

glo-ry of the Lord, the glo-ry of the Lord is ris -



ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 33.]

en . . up - on . . . thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - en up -

on . . . thee. The sun shall be no more thy

shall be . . no more thy light by  
light by day, shall be no more, no more thy light by

shall be . . no more thy light by  
day ;  
day ; neither, nei - ther for bright - ness shall the moon give  
day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er - last - ing light, an

an ev - er - last - ing  
ev - er - last - ing light, shall be un - to thee an . . ev - er - last - ing  
un - to thee, a . . .

light, *Joyfully.* light, but the Lord shall be un - to thee an  
light,

ev - er - last - ing light, and thy God thy glo - ry. . . . *rall.*

Isaiah lxiii. 9.

W. J. HUTCHINS.

*Adagio.* *p* *cres.*

In all their af-flic-tion He was af-flict-ed,

and the an-gel of His presence saved them: in His love and in His

*p* *cres.* *dim.*

pi-ty He re-deem-ed them, He re-deem-ed them; and He bare them, and He

*cres.* *dim.*

and car-ried them all the days of old, and He bare them, and

*cres.*

bare them, carried them all the days of old, bare them,

car-ried them, *f* *dim.* *rall.*

carried them, He car-ried them all the days of old, all the days of old.

*dim.* *rall.*

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

*Not too slow, (♩ = 100.)*

*mf*

Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;

*mf*

*cres. f*

our Re-deem-er from ev - er - last - ing is . . . Thy name.

*cres. f*

*p*

Thou, Thou, O Lord, art our Fa - ther, . . . Thou art . . . our

*p*

Thou, O Lord,

*cres.*

Fa - ther ; our Re-deem-er from ev - er - last - ing, our Re -

*cres.*

*f*

- deem-er from ev - er - last - ing is Thy name, . . . is

*f*

THOU, O LORD, ART OUR FATHER.

[No. 90.]

Thy name. *p* The hour cometh, and now is, the

*Sw. p*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4, and continues with a melody. The piano accompaniment (bass clef) provides harmonic support with chords and moving lines. Dynamics include piano (*p*) and *Sw. p* (swelling piano).

hour cometh, and now is, when the true worshippers shall

*cres. p*

*cres. p*

This system contains the next two staves. The vocal line continues the melody, with a crescendo leading to a piano (*p*) dynamic. The piano accompaniment also features a crescendo and piano dynamic markings.

worship the Father in spir-it and in truth, in spir-it

This system contains the final two staves of music on this page. The vocal line concludes the phrase with a steady rhythm. The piano accompaniment provides a full harmonic texture throughout.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line has the lyrics "and in truth, the hour cometh, and now is, the hour" and is marked with a crescendo (cres.) at the end. The piano accompaniment also has a crescendo (cres.) at the end. The second system has a vocal line and a piano accompaniment. The vocal line has the lyrics "cometh, and now is, when the true worshippers shall" and is marked with a crescendo (cres.) at the end. The piano accompaniment also has a crescendo (cres.) at the end. The third system has a vocal line and a piano accompaniment. The vocal line has the lyrics "worship the Father in spir - it and in truth, in" and is marked with a decrescendo (dim.) at the end. The piano accompaniment also has a decrescendo (dim.) at the end. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

and in truth, the hour cometh, and now is, the hour

cometh, and now is, when the true worshippers shall

worship the Father in spir - it and in truth, in

spir - it and in truth. . . Thou, O Lord, art our Fa - ther,

Thou . . art our Fa - ther; our Re - deemer from ev - er -  
*f* our Re - deem -

- - last - ing is Thy name, our Re - deem - er,  
*dim. p*  
 - - er is Thy name, *Ped. pp*

our Re-deem - er from ev - er - last - ing is Thy name.  
*rall. > dim. p pp*  
*rall. > dim. p pp*

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH.

*Larghetto.*

*p* It is of the Lord's mercies that we are not con-sum-ed, be-

*f* - cause His compassions fail not. They are new ev-ery morn-ing,

*Andante.*  
*p* great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

*cres.* *mf* e-ven the God, the God of our sal-va-tion, e-ven the God, the

*cres.* *mf*



God of our sal-va - tion.

*Sw.*  
*pp*

*mf*

O con - tinue Thy lov - ing - kindness, Thy lov - ing -

*ff*

- kindness un-to them that know Thee; and Thy righteousness to the

*pp rall.* *molto rit.*

upright in heart, and Thy righteousness to the upright in heart. A - men.

*pp rall.* *molto rit.*

Lamentations iii. 24—26.

E. J. HOPKINS.

*Moderato.* (♩ = 72.)

*mf* The Lord is my por - tion, saith my soul; . . therefore will I

*mf*

hope, will I hope in Him. The Lord . . is good unto them . . that

wait for Him, to the soul . . that seeketh Him, that seek - eth Him, the

Lord is good unto them . . that wait for Him, to the soul that

*A little quicker.*

seeketh Him, that seek - eth Him. It is good that a man should both

THE LORD IS MY PORTION.

{No. 92.

hope and qui-et-ly wait, should qui-et-ly wait for the sal-

-vation of the Lord, a man should both hope... and qui-et-ly

wait... and qui-et-ly wait for the sal-vation of the Lord, should

should

*dim.* qui-et-ly wait for the sal-vation of the Lord. The  
*dim.* qui-et-ly wait . . . . for . . . the Lord.

Lord is my por-tion, saith my soul; therefore will I

hope, will I hope . . in Him, . . therefore will I hope, will I

hope . . in . . Him, will I hope in Him, will I hope in Him.

*f* *rall.*

## 93

## They that be wise.

Daniel xii. 3.

J. M. BELL.

*Firmly, and not too slow. (♩ = 60).*

They that be wise shall shine as the brightness, shine as the brightness of the

fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

*mf*

fir - ma - ment; and they that turn ma - ny, turn ma - ny to

righteousness, and they that turn ma - ny, turn ma - ny to

*Rather faster. (♩ = 96.)*  
righteousness as the stars for ev - er and ev - er, the

*cres.*  
stars for ev - er and ev - er, as the stars for ev - er and  
*cres.*  
*ff*

ev - er, the stars for ev - er and ev - er, for  
*pp*

ev - er and ev - er, for ev - er and ev - er.  
*cres.* *f* *dim.*

## Come, and let us return.

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1-5.

W. JACKSON.

*Slowly and expressively.*

*p* Come, and let us re - turn . . un - to . . the Lord, and *mf*

He will have mer - cy, have mer - cy up - on us; and to our  
and He will have *mf* have mer - cy up - on us; *cres.*

God, for He will a - bund - ant - ly par - don. *rit.*

SOPRANOS. *A little faster.*

I love the Lord, be - cause He hath heard my voice, and my suppli -  
*A little faster.*

ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . .

COME, AND LET US RETURN.

[No. 94]

therefore will I call . . up - on Him as long as I live, will

call . . up - on Him as long as I live.

ALL VOICES IN UNISON. *alla recit.*  
The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me : I found

*cres - cen - do. rit.*

trouble and sorrow. Then called I upon the name of the Lord.

*p* *cres - cen - do. rit.* *f*

*f* yea, our

Gracious is the Lord, gracious and right-e-ous; yea, our

*f* yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un-to the

God is mer - ci - ful.

*Tempo 1mo.*

*p*

Lord our God? Come, and let us re - turn un - to .. the

*p*



COME, AND LET US RETURN.

[No. 94.]

The musical score is written for voice and piano. It consists of three systems of music. The first system has two staves (treble and bass clef) with the lyrics: "Lord, and He will have mercy, have mercy up - on us ;". The second system also has two staves with the lyrics: "and to our God, for He will a - bundantly par - don." The third system has two staves with the lyrics: "Come, and let us re - turn un - to the Lord. A - men, A - men." The score includes various musical markings such as *mf*, *cres*, *cen - do.*, *dim. e rit.*, *a tempo.*, *pp*, and *p*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

*mf* Lord, and He will have mercy, have mercy up - on us ;

*mf* have mercy up - on us ;

*cres* - *cen - do.* *dim. e rit.*

and to our God, for He will a - bundantly par - don.

*cres* - *cen - do.* *dim. e rit.*

*cres* - *cen - do.* *dim. e rit.*

*a tempo.* *pp*

Come, and let us re - turn un - to the Lord. A - men, A - men.

*a tempo.* *pp* *p*

*pp a tempo.* *p*

# 95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

*p*

Rend your heart, and not your garments, and turn un - to . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,  
for He is gra - cious and mer - ci - ful,

*f* and re - pent - - eth  
*p* slow to an - ger, and of great kind - ness, and re - pent - eth  
*p*

Him . . . of the e - vil, *cres.*  
Him . . of the e - vil, and re - pent - - eth Him, . .  
*cres.*

*f* and . . re - pent - eth Him *pp* of the e - - vil.  
*pp*

Micah vii. 18.

W. HATELY.

*Moderato.*

Who is a God like un - to Thee, who is a God like un - to

Thee, that par-doneth in - i - qui-ty, that par-doneth in - i - qui-ty, and

passeth by the transgression of the remnant of His her - it-age, and

passeth by the transgression of the remnant of His her - it-age?

Who is a God like un - to Thee? He re-taineth not His an - ger for

ev - er, He retaineth not His an-ger for ev - er, *dolce.* be-cause He de -  
 light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in  
 - cause He de-light-eth in mer - cy, be-cause He de-light-eth in  
 mer - cy, *cres.* mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -  
 - cause He de - light-eth in mer - cy, *dim.* de-light-eth in mer - cy.  
*f* *Tempo primo.* Who is a God like un - to Thee? *dim.* Who is a God like un - to Thee? *p*  
*f* *dim.* *p*

## The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. (♩ = 80.)

mf The Lord is good, the Lord is good, a strong - hold, a

mf

strong - hold in the day . . of trou - ble, in the

rall. e dim.

rall. e dim.

The Lord is good, the Lord is good, a  
a tempo.

day of trou - ble. a strong - hold, the

f

strong - hold,

Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

day of trou - ble, the day . . of trou - ble.

rall. e dim.

rall. e dim.

*Slowly. First time* QUARTET, *second time* CHORUS. *cres.*

Slowly. First time QUARTET, second time CHORUS. *cres.*

*pp* *cres.*

And He knoweth them that trust in Him, He knoweth them that

*pp* *cres.* *cres.*

trust in Him, He knoweth them that trust in Him, He knoweth,

*dim.*

*dim.*

He

He knoweth them that trust in Him, . . He knoweth  
*cres.* *dim.*  
 knoweth them, He knoweth them that trust in Him, He know - eth  
*cres.* *dim.*  
 know - eth them that trust in Him,

them that trust, that trust in Him. Him. A - men.

# 98 The Lord is in His holy temple.

Habakkuk ii. 20.

*Slowly.*  
*mp*

The Lord is in . . His ho - ly tem - ple, the

*mp*

Detailed description: This is the first system of a musical score. It features a treble and bass staff in G major (one sharp) and 3/2 time. The tempo is marked 'Slowly.' and the dynamic is 'mp' (mezzo-piano). The lyrics 'The Lord is in . . His ho - ly tem - ple, the' are written below the notes. The melody is composed of half and quarter notes, with some rests.

Lord is in . . His ho - ly tem - ple: let all the

Detailed description: This is the second system of the musical score. It continues the melody from the first system. The lyrics 'Lord is in . . His ho - ly tem - ple: let all the' are written below the notes. The musical notation includes a treble and bass staff with G major key signature and 3/2 time signature.

earth keep si - lence be - fore Him, let all . . the earth keep

Detailed description: This is the third system of the musical score. The lyrics 'earth keep si - lence be - fore Him, let all . . the earth keep' are written below the notes. The musical notation continues the melody on a treble and bass staff in G major, 3/2 time.

si - lence be - fore Him, keep si - lence be - fore Him.

*pp*

Detailed description: This is the fourth and final system of the musical score. The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written below the notes. The system concludes with a double bar line. The dynamic 'pp' (pianissimo) is indicated at the end of the system. The musical notation is on a treble and bass staff in G major, 3/2 time.

Zephaniah iii. 14, 15.

H. E. BUTTON.

*Allegro.*

*f* Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joice with all . . the

*mf* be glad and re-joyce, be glad and re-joyce with all . . the

*mf* heart, be glad and re-joyce, be glad and re-joyce, O

*mf* heart, be glad and re-joyce, be glad and re-joyce with all . . the

be glad, re-joyce, be glad, re-joyce with all the

heart,

daughter, heart, O daughter of Je-ru-salem, be glad, re-joyce . .

heart,

*ff*

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with all the heart, O daughter . . of Je - ru - sa - lem.  
O daughter of Je - ru - sa - lem.

\* QUARTET. *Andante moderato.*

*p* The Lord is in . . the midst of thee : . . *mf* thou shalt not see  
*p* *mf*

ev - il an - y more, the Lord is in . . the midst of thee :  
*p*

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*  
thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see  
*dim.*

\* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . the

Lord, . . the Lord is in the midst, in the midst of thee.

CHORUS. *Tempo 1mo. (Allegro).*

Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and re - joice, be  
-joice with all . . the heart, be glad and re - joice, be

be glad, re - joice, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . the heart,

joyce, be glad and re - joyce, O daughter, O daughter of Je -  
glad and re - joyce with all . . the heart,

glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . . re - joice . . . with

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

## Rejoice greatly.

Zechariah ix. 9; Matthew xxi. 9;  
Malachi iii. 2; Psalm xx. 9.

H. H. WOODWARD.

*Allegro.* (♩ = 108.)

Re - joyce greatly, O . . daughter of Zi - on : be

- hold, thy King cometh un - to thee, . . re - joyce, re -

- joyce, be - hold, thy King cometh un - to thee: He is

REJOICE GREATLY.

[No. 100.]

*cres.*  
just, and having sal - va - tion, He is just, and having sal -  
*p*  
*cres.*  
*p*  
*cres.*  
*add Oboe.*

va - tion. Ho - san - na to the Son of Da - vid:  
*f*  
*f*  
*cres.*  
*f Gt.*

*Slower.*  
Blessed is He that cometh in the name . . of the Lord . . .  
*Slower.*

*Slower.*

QUARTET. *Slow.* (♩ = 69.)

But who may a - bide the day of His com - ing? and

But who may a - bide His com - ing?

CHORUS.

*Largo.* (♩ = 60.)

who shall stand when He . . ap - pear - eth? Save, Lord, and

hear us, O King of Heaven, when we call up - on . . Thee.

101

## From the rising of the sun.

Malachi i. 11.

F. A. G. OUSELEY.

*Moderato.*

From the ris - ing of the sun un - to the going down of the

My name shall be great, shall be great a - mong . . the Gen -

same My name shall be great a - mong the Gen -

My name shall be great, shall be great a - mong the Gen -

My name shall be great a - mong the Gen -

- tiles; *mf*  
 - tiles; and in ev' - ry place, and in ev' - ry  
*mf*  
 - tiles;

un - to . . . My  
 place in - cense shall be of - fer'd up un - to . . . My  
 un - to . . . My

name:  
 name: for My name shall be great a - mong . . the  
 name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -  
 heathen,

*f*  
 then, thus saith the Lord, thus saith the Lord.  
*f*  
 thus saith the Lord, thus saith the Lord.

*mf* From the ris - ing of the sun un - to the going down of the

*mf*

My name shall be great, shall be great a - mong . . .

same *f* My name shall be great, shall be great a -

*f* My name shall be great a -

. . . the Gen - tiles;

-mong the Gen tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un -

un -

un -

- to . . . My name, thus . . . saith the Lord.

-to . . . My . . . name, thus . . . saith the Lord.

-to . . . My name, thus saith the Lord.



## Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

*Andante.* *cres.* *dim.*

*mp*

Con - sider the lil - ies of the field, how they grow; they toil not, they

*mp* *cres.* *dim.*

*dim.*

toil not, neither do . . they spin, spin, con - sider the lil - ies, con - sider the

*dim.* *p* *mp*

neither do they spin, . .

*cres.*

lil - ies of the field, how they grow; they toil not, they toil not, neither

*cres.*

*Con moto.*

and yet I say unto you,

*mf* *cres.*

do . . they spin: and yet . . I say un-to you, That even

*mf* *cres.*

and yet . . I say un-to you,

*Con moto.* *cres.*

Sol - o - mon in all his glo - ry, ev - en Sol - o - mon in all his

*dim. . . > e . . rit. > dim. these. . . Slowly. mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

*dim. . . > e . . rit. > dim. these. . . Slowly. mp*

*Tempo lmo. cres. dim.*

sid - er the lil - ies of the field, how they grow; they toil not, they

*cres. dim.*

*cres. molto. con moto. f*

toil not, neither do . . they spin: yet Sol - omon in all his glo - ry was not ar -

*cres. molto. f con moto.*

*rit. . . e . . dim.*

rayed like one of these, Sol - omon in all his glo - ry was not ar -

*rit. . . e . . dim.*

*. . . molto. Adagio. pp*

rayed like one of these. Con - sid - er the lil - ies, con - sid - - er.

*p Adagio. pp*

*. . . molto.*

# 103 I came not to call the righteous.

Matthew ix. 13 ; Luke xv. 10 ; 1 Timothy i. 15.

C. VINCENT.

*Andante. (♩ = 63.)*  
*p e legato.*

TENOR SOLO, OR ALL THE SOPRANOS.  
*p*

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

*mf*

- pent - ance, but sin - ners to re - pent - ance, I

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came not to call the right - eous, but sin - - ners to re -

- pent - ance.

## QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.  
one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

ov - er one sin - ner that re - pent -  
presence of the an - gels of God ov - er one sin - ner that re - pent -  
ov - er one sin - ner that re - pent -

- eth, . . . that re - pent - - eth. *Allegro maestoso. (♩ = 112.)*  
- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful  
- eth, . . . that re - pent - - eth. *f*

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

No. 103.] I CAME NOT TO CALL THE RIGHTEOUS.

ALL THE VOICES IN UNISON.

*a tempo.*

*cres.*

Christ Je - sus, Christ Je - sus

came in - to the world to save . . sin - ners,

Christ Je - - sus came in - to the

world to save . . sin - - - - ners.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

*a tempo.*

Faith - ful, faith - - ful, faith - ful is the

*f a tempo.*

*rall. al fine.*

say - ing, and worth - y, and worth - y of

*rall. al fine.*

*rall. al fine.*

*molto rall.*

all ac - cep - ta - tion. A - men, A - men.

*molto rall.*

## Come unto Me.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

*Slowlly.*

*p* Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

*dim.*

I will give, will give you rest. . . Take My yoke up -

*dim.* *p*

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find



COME UNTO ME.

[No. 104.]

rest, ye shall find rest un to your . . souls. O come, . .

come un - to Me, O come, . . come un - to

come, come un - to Me, O come, come un - to

Me, Me, f and I will give you rest, and I will give you rest.

ritard.

105

Come unto Me.

Matthew xi. 28—30.

J. BOOTH.

Come un - to Me, Come un-to Me, all ye that la - bour

and are heavy lad - en, are heavy lad - en, and I will give you

Largo. Andante con moto. mf p

rest, rest, I will give you rest. Take My yoke up .

*pp* *sf* *mf*

*pp* *sf* *mf*

for  
- on . . you, and learn of Me, learn . . of . . Me; for

*p*

and learn of Me; *p* for

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

*pp*

and ye . . shall find

to . . your . . souls, . . ye shall . . . find

*mf*

*mf*

COME UNTO ME.

[No. 105.]

rest, . . find rest un - to your souls,  
 rest, . . un - to . . your souls, ye shall find  
 rest, . . find rest un - to your souls, ye shall find  
 un - to . . . your . . . souls, ye

shall find rest, . . find rest un - to your  
 rest, . . find rest . . . un - to . . . your  
 shall find rest, . . find rest un - to your

For My yoke . . is eas - y,  
 souls. For My yoke is eas - y, and My bur - den is  
 souls.

light, for My for My yoke is eas - y, and My bur - den is . .  
 yoke . . is eas - y,  
 light, *pp* for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.  
 light. *mf* *pp* *rit.*  
 light. *mf* *pp* *rit.*

Matthew xxi. 9.

*Allegro maestoso.*

J. B. CALKIN.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

The first system of the musical score is in 4/4 time, featuring a treble and bass staff. The melody is in D minor. Dynamics include *f* (forte) and *p* (piano).

Da - vid, to the Son of Da - vid : Blessed is He that

The second system continues the melody. Dynamics include *p* (piano) and *f* (forte).

com - eth, that cometh in the name of the Lord, in the name

The third system continues the melody. Dynamics include *p* (piano).

of the Lord ; . . Ho - san - na, Ho - san - na, Ho -

The fourth system continues the melody. Dynamics include *f* (forte).

. san - na in the high - est. A - men. . .

The fifth system concludes the piece. Dynamics include *p* (piano).

Mark x. 14.

H. GADSBY.

*Not too slowly.*

Suf - fer the lit - tle chil - dren to come un - to

Suf - fer the lit - tle chil - dren to . . come un - to

*p*

Me, . .

Me, . . and for - bid them not, and for - bid them not : for of

such is the king - dom of God. . . Suf - fer the lit - tle

*cres.*

chil - dren to come un - to Me : for of such is the

*cres.*

*dim.*

king - dom, the king - dom of God. Suf - fer the lit - tle

*pp*

*dim.*

*pp*

No. 107.]

# SUFFER THE LITTLE CHILDREN.

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

- bid them not: for of such is the king - dom of God.

*rall.*

*rall.*

108

## Suffer the little children.

Mark x. 14, 15.

E. PROUT.

*Moderately fast.*

*mf*

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,

Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . . the lit - tle chil - dren to come un - to

SUFFER THE LITTLE CHILDREN.

[No. 108.]

*cres.*

Me, and for - bid them not, for - bid them not: for of such is the

Me, and for - bid them not,

*cres.*

king - dom of God, of such is the king - dom of God...

*Crotchets as before.*

Who - so - ev - er shall not receive the kingdom of God as a lit - tle

*f*

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

*p*

child, he shall not en - ter there - in, he shall not en - ter there - in.

*p*

# 109      My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

E. BUNNETT.

ALL THE VOICES IN UNISON.

*Allegro. (♩ = 120.)*

*f* My soul doth mag-ni - fy the Lord, and my

*mf* *Diaps. Gt. with Str. compd. add Prin.*

spir-it hath re - joic - ed in God my . . Saviour. For He hath re -

-gard - ed the low - li - ness, . . the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

The musical score is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 4/2. The tempo is marked 'Allegro' with a quarter note equal to 120 beats. The piano part includes performance instructions: 'Diaps. Gt. with Str. compd.' and 'add Prin.'.



-a - tions shall call me . . . blessed. For He that is might - y hath

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic and moves to a forte (*f*) dynamic. The piano accompaniment also follows this dynamic shift.

mag - ni - fi - ed me; . . . and ho - ly, ho - - ly is His name.

The second system continues the vocal and piano parts. The piano accompaniment includes a section marked with a piano (*p*) dynamic.

*The harmonized portions may be sung either with or without accompaniment.*

And His mer - cy is on them that fear Him through -

This system shows the vocal line and piano accompaniment. The piano accompaniment has sections marked with forte (*f*) and piano (*p*) dynamics.

-out . . . all gen - er - a - tions.

The final system of the piece, showing the vocal line and piano accompaniment.

UNISON.

He hath shewed strength, shew - ed strength with His arm ; He hath

The first system of musical notation for the hymn. It consists of a vocal line in G major (one sharp) and a piano accompaniment in G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

scat - ter - ed the proud in the im - ag - in - a - tion

The second system of musical notation. The vocal line continues with a half note D5, followed by a quarter rest, then a half note E5, and quarter notes F5, G5, and A5. The piano accompaniment continues with chords and a bass line. A piano dynamic marking 'p' is present in both staves.

of . . . their hearts. He hath put down the might - y from their

The third system of musical notation. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and quarter notes B4, C5, and D5. The piano accompaniment continues with chords and a bass line. A forte dynamic marking 'f' is present in both staves.

seat, . . and hath . . ex - alt - ed the hum - ble and

The fourth system of musical notation. The vocal line begins with a half note G4, followed by a quarter rest, then a half note A4, and quarter notes B4, C5, and D5. The piano accompaniment continues with chords and a bass line. A piano dynamic marking 'p' is present in both staves.

*f*

meek. He hath fill - ed the hun - gry with . . good

*f*

things; and the rich He hath . . sent emp - ty a - way.

*p*

He re - mem - b'ring His mer - cy hath help - en His ser - vant

*p*

*f*

Is - ra - el; as He pro - mised to our fore -

*f*

fa - thers, A bra - ham and his seed, .. for . ev - er.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note 'fa', followed by a quarter note 'thers', a half note 'A', a quarter note 'bra', a half note 'ham', a quarter note 'and', a half note 'his', a quarter note 'seed', followed by two dotted half notes 'for' and 'ev', and ends with a half note 'er'. The piano accompaniment consists of chords and single notes in the right and left hands, with a piano (p) dynamic marking.

## UNISON.

Glo - ry be to the Fa - ther, and to . . . the Son, . . and

This system is marked 'UNISON.' and features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note 'Glo', followed by a quarter note 'ry', a half note 'be', a quarter note 'to', a half note 'the', a quarter note 'Fa', a half note 'ther', a quarter note 'and', a half note 'to', followed by two dotted half notes 'to' and 'the', a half note 'Son', followed by two dotted half notes 'and'. The piano accompaniment consists of chords and single notes in the right and left hands, with a forte (f) dynamic marking.

to the Ho - ly Ghost ; As it was in the be - gin - ning, is

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note 'to', followed by a quarter note 'the', a half note 'Ho', a quarter note 'ly', a half note 'Ghost', followed by a quarter note 'As', a half note 'it', a quarter note 'was', a half note 'in', a quarter note 'the', a half note 'be', a quarter note 'gin', a half note 'ning', followed by a half note 'is'. The piano accompaniment consists of chords and single notes in the right and left hands.

now and ev - er shall be : world with - out end. A - men.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a half note 'now', followed by a quarter note 'and', a half note 'ev', a quarter note 'er', a half note 'shall', a quarter note 'be', followed by a quarter note 'world', a half note 'with', a quarter note 'out', a half note 'end', followed by a half note 'A', a quarter note 'men'. The piano accompaniment consists of chords and single notes in the right and left hands, with 'rall.' and 'pp' (pianissimo) markings.

*Allegro.*

*f* My soul doth mag - ni - fy the Lord, and my spir - it hath re -

*Allegro. (♩ = 100.)*

*f*

- joic - ed in God my Sa - vour. For He hath re -

*p*

- gard - ed the low - li - ness . . of His hand - maid - en.

*mf* For . . be - hold, from hence - forth all gen - er - a - tions shall call me

*ff* *Slow.*  
 bless - ed. For He that is might - y hath mag - ni - fi - ed me; and  
*pp*

*ff* *Slow.*  
*pp*  
*Ped.*

*a tempo.*  
 ho - ly . . is . . His name. And His mer - cy is on  
*mf*

*a tempo.*  
*mf*

*ff*  
 them that fear Him, throughout all gen - er - a - tions. He hath shewed  
*ff*

strength, shewed strength with His arm; He hath scatter - ed the proud

in the im - ag - in - a - tion . . of their hearts.

He hath put down . . the night - y from their seat, and

hath ex - alt - ed the humble and meek. He hath fill - ed the

*p*

hun - gry, the hungry with good things; and the rich he hath sent

*pp*

emp - ty a - way. He re - mem - b'ring His mer - cy hath

*mf*

holpen His servant Is - ra-el; as He prom - ised to our fore -

*cres*

- cen - do. *rall.* *f* fa - thers, A - bra - ham and his seed, for ev - er.

*rall.* *f* - cen - do.



MY SOUL DOTH MAGNIFY THE LORD.

[No 110

*ff a tempo.*

Glo - ry be to the Fa - ther, and to the Son, and

*a tempo.*

to the Ho ly Ghost; As it was in the be - gin - ning, is

*Slower.*

now, and ev - er shall be : world with - out end. A - men.

*Slower.*

*p*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The tempo markings are 'ff a tempo.', 'a tempo.', 'Slower.', and 'Slower.'. The dynamics markings are 'ff', 'p', and 'p'.

## My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

*Allegro.*

ALL THE VOICES IN UNISON.

*mf*

My soul . . doth

*Allegro.**mf**cres.**dim.*

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

*cres.**dim.*

God . . my Sa-viour. For He hath re - gard - ed the low - li -

- ness, . . the low - li - ness of His hand - maid - - en.

MY SOUL DOTH MAGNIFY THE LORD.

(No. 111.)

**HARMONY.**

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff and a piano staff. The second system has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The lyrics are: "For be-hold, from hence - forth all gen-er - a - tions shall call . . me bless - ed. For He that is night - y hath mag - ni - fied me ; and ho - ly is His name." Performance markings include *f* (forte), *dim.* (diminuendo), *pp* (pianissimo), and *rall.* (rallentando).

For be-hold, from hence - forth all gen-er - a - tions shall

call . . me bless - ed. For He that is night - y hath

mag - ni - fied me ; and ho - ly is His name.

## VOICES IN UNISON.

*a tempo.*

*mp*

And His mer - cy is on them, . . on them that . .

*a tempo.*

*mp*

fear Him, throughout all gen - er - a - tions.

*Poco animato.*

*f*

He hath shewed strength . . . with His arm; He hath

*Poco animato.*

*f*

*ff*

scat - ter-ed the proud in the im - ag - in - a - tion

*ff*

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

*marcato.*

of their hearts. He hath put down the might - y from their

*cres. ff rall. Tempo lmo.*

seat, and hath ex - alt - ed the hum - ble and meek. He hath

*dolce. dim.*

fill - ed the hun - gry with good things; . . . and the

*dolce. dim.*

rich He hath . . . sent . . . emp - ty a - way.

*p* He re - men - b'ring His mer - cy hath hol - pen His ser - vant

*p*

*cres.* Is - ra - el; as He prom - is - ed to our fore - -

*cres.*

*p* - fa - thers, A - bra - ham and his seed, . . . for ev - er.

*p* *pp* *rall.*

## VOICES IN UNISON.

*f* Glo - ry be to the Fa - ther, and to the Son, and

*f*

MY SOUL DOTH MAGNIFY THE LORD.

[No. 111.]

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68-79.

(BENEDICTUS.)

J. Goss.

*With animation.*

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

*Allegro. (♩ = 100.)*

*f Gt.*

peo - ple ; And hath rais - ed up a might-y sal - va - tion

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics 'peo - ple ; And hath rais - ed up a might-y sal - va - tion' are written below the vocal staves.

for us, in the house of His ser - vant Da - - vid ;

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics 'for us, in the house of His ser - vant Da - - vid ;' are written below the vocal staves.

As He spake by the mouth of His ho - ly proph - ets, which have been since the

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics 'As He spake by the mouth of His ho - ly proph - ets, which have been since the' are written below the vocal staves.



world be - gan : That we should be sav - ed from our

This system consists of a vocal melody in treble clef and a piano accompaniment in bass clef, both in the key of D major. The vocal line has a range of one octave. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

and from the hands of all that hate . . . us ;  
*rall. e dim.*

en - emies, and from the hands of all that hate . . us ;  
*rall. e dim.*

This system continues the vocal melody and piano accompaniment. It includes the tempo and dynamic markings 'rall.' and 'dim.' above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

To perform the mercy promised to our fore - fathers, and to re -

*Ch. (or Sw.)*

This system concludes the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding chord. The marking 'Ch. (or Sw.)' is placed below the piano part.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The lyrics are: "member His ho - ly covenant; To perform the oath which He sware to our fore - fa - ther A - braham, that He . . . would that He would give us, That we be-ing de - liv - er - ed out of the hand of our". The piano accompaniment features a steady harmonic support with chords and moving lines in both hands.

- member His ho - ly covenant; To perform the oath which He  
sware to our fore - fa - ther A - braham, that He . . . would that He would  
give us, That we be-ing de - liv - er - ed out of the hand of our

enemies might serve Him without fear, In ho - li - ness and

*dim.*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'enemies might serve Him without fear, In ho - li - ness and'. A 'dim.' (diminuendo) marking is placed above the piano staff.

right-eous - ness be - fore Him, all the days of our life.

This system contains the next two staves of music. The vocal line continues with the lyrics 'right-eous - ness be - fore Him, all the days of our life.' The piano accompaniment continues with a similar harmonic structure.

*f* And thou, child, . . shalt be call-ed the prophet of the Highest :

*Gt.*

This system contains the final two staves of music. The vocal line begins with a forte (*f*) dynamic and the lyrics 'And thou, child, . . shalt be call-ed the prophet of the Highest :'. The piano accompaniment begins with a 'Gt.' (Grandioso) marking.

for thou shalt go before the face of the Lord . . . to pre -

- pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

*dim.*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into four systems. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment, with a 'Ch. (or Sw.)' marking. The fourth system contains the fourth line of the vocal melody and the piano accompaniment, with a 'dim.' marking. The piano accompaniment consists of a right hand and a left hand, with various chords and melodic lines. The vocal melody is written in a single staff with a treble clef.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 112.]

*rall.*

mer-cy of our God; where-by the day-spring from on high hath

*rall.*

*cres.*

vis - it - ed us, To give light to them that sit in dark - ness,

*Moderato.*

and in the shad - ow . . . of death, and to guide our

*mp*

and in the shad - ow of death,

and in the shad - ow . . . of death, *Moderato.*

*mp*

*Gt. Diaps. Sw. coupled.*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo markings are 'rall.' (rallentando) for the first two systems and 'Moderato' for the third system. The first system includes a 'cres.' (crescendo) marking. The piano part features a 'Gt. Diaps. Sw. coupled.' (Great Diapason Swell coupled) marking. The lyrics are: 'mer-cy of our God; where-by the day-spring from on high hath vis - it - ed us, To give light to them that sit in dark - ness, and in the shad - ow . . . of death, and to guide our and in the shad - ow of death, and in the shad - ow . . . of death,'.

feet . . . in - to the way . . . of peace.

*mp*

to guide our feet in - to the way . . . of peace.

*mp*

to guide our feet in - to the way . . . of peace.

*With spirit.*

Glo - ry be to the Fa - ther, and

*f*

*With spirit. (♩ = 100.)*

*f* *Gt.*

to the Son, . . . and to the

Ho - - ly Ghost; As it was in the be -

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics 'Ho - - ly Ghost; As it was in the be -' are written below the vocal staff.

- gin - ning, . . is now, and ev - er shall be: world

The second system continues the melody and accompaniment. The lyrics '- gin - ning, . . is now, and ev - er shall be: world' are written below the vocal staff.

with - out end. . . . . A - - men.

The third system concludes the piece. The lyrics 'with - out end. . . . . A - - men.' are written below the vocal staff. The piano accompaniment features a final chord in G major.

# 113 Blessed be the Lord God of Israel.

Luke i. 68-79.

(BENEDICTUS.)

A. W. MARCHANT.

*Allegro moderato.*

ALL THE VOICES IN UNISON.

*cres*

*cen*

*p* Bless-ed be the Lord God of Is-ra-el, for He hath  
*Allegro moderato.* *cres* *cen*

vis-it-ed and re-deem-ed His peo-ple; And hath rais-ed up a  
*do* *sempre* *al*  
*do* *sempre* *al*

might-y sal-va-tion for us, in the house of His ser-vant Da-  
*f* *dim.*  
*f* *dim.*

vid; As He spake by the mouth of His ho-ly  
*mf* *cres.*  
*mf* *cres.*

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prophets, which have been since the world be - gan : . . That

*f* *mf* *dim.* *mf*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f* (forte) and *mf* (mezzo-forte), with a *dim.* (diminuendo) marking before the final *mf*.

we should be sav - ed from our en - e - mies, and from the

*cres.* *cres.* *cres.*

This system contains the next two staves. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same eighth-note accompaniment and chords. Dynamics include *cres.* (crescendo) markings above the vocal line and the piano accompaniment.

hands of all that hate . . us ; To per - form the mer - cy

*mf* *mf* *mf*

This system contains the final two staves. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same eighth-note accompaniment and chords. Dynamics include *mf* (mezzo-forte) markings above the vocal line and the piano accompaniment.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are: "prom - is - ed to our fore - fa - thers, and to re - mem - ber His ho - ly cov - en - ant; To per - form the oath which He swore to our fore - fa - ther A - braham, that He would give . . . us, . . .". The score is divided into three systems. The first system covers the first line of lyrics. The second system covers the second line of lyrics and includes dynamic markings of *mf* and *cres.* for both the vocal and piano parts. The third system covers the third line of lyrics and includes a *f* marking. The piano accompaniment features a steady harmonic support with some melodic movement in the right hand.

prom - is - ed to our fore - fa - thers, and to re - mem - ber His

ho - ly cov - en - ant; To per - form the oath which He swore to our fore -

fa - ther A - braham, that He would give . . . us, . . .

BLESSED BE THE LORD GOD OF ISRAEL. [No. 113.]

The musical score is written for voice and piano. It consists of three systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The tempo and dynamics are marked throughout the score.

*mf* *cres.* *mf* *cres.* *mf* *cres.*

. . . That we be-ing de-liv-er-ed out of the hand of our

*f* *Slower.* *p*

en-emies might serve Him with-out . . . fear, In ho-liness and

*f* *Without Organ.*

righteousness be-fore . . . Him, all the days . . . of our

*pp* *pp* *pp*

*Tempo lmo.*

life. . . And thou, child, shalt be call - ed the prophet of the

*ff*

*Tempo lmo.*

High - est: for thou shalt go be-fore the face . . of the

*mf*

Lord to pre - pare His ways; . . To give knowledge of sal -

*mf*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The tempo is marked 'Tempo lmo.' and the dynamics are marked 'ff' and 'mf'. The key signature is one flat (B-flat) and the time signature is common time (C).

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113

va - tion . . un - to His peo - ple, . . for the re - mis - sion

of their sins, Through the ten - der mer - cy of our God ; . . where-

by the day - spring from . . on high, . . where - by the

day - spring . . from on high . . . hath vis - it -

*f* *ff* *dim.*

*f* *ff* *dim.*

*f* *ff* *dim.*

This system contains the first three staves of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics 'day - spring . . from on high . . . hath vis - it -' are written below the vocal staff. Dynamic markings *f*, *ff*, and *dim.* are present throughout the system.

ed . . . us, To give

*Slower.* *p*

*Slower.* *p*

*sempre legato.* *Slower.*

*dim. e rall.* *p*

This system contains the next three staves. The lyrics 'ed . . . us, To give' are written below the vocal staff. Performance instructions *Slower.*, *sempre legato.*, and *dim. e rall.* are included. Dynamic markings *p* and *p b* are also present.

light . . . to them that sit in dark - ness,

This system contains the final three staves of the musical score. The lyrics 'light . . . to them that sit in dark - ness,' are written below the vocal staff.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

and in the shad - ow of death, . . .

*pp* *morendo. ppp*

*a tempo.* and to guide our feet in - to the way . . . of peace.

*a tempo.* and to guide our feet in - to the way of peace.

*a tempo.* Without Organ. Organ.

*p* *pp*

Without Ped.

*Allegro moderato.* Glo - ry be to the Fa - ther, and . . . to the

*Allegro moderato.* *ff*

Ped.

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system features a vocal line with the lyrics 'end. A - men, A - men, A - men.' and a piano accompaniment. The tempo marking 'rall.' appears above the vocal line and below the piano accompaniment in the fourth system.

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - men, A - men, A - men.

*rall.*

*rall.*

*rall.*



# 114 Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

*Allegro. (♩ = 104.)*

*f* Behold, behold, I bring you good tidings, I bring you good  
*f* tidings of great joy, . . which shall be to all peo - ple.  
 Be - hold, . . I bring you good tid - ings, I  
 Be - hold, I bring you good tidings, I bring you good tidings of  
 bring you good tidings, I bring you good tidings, I bring you good tidings of  
 great . . joy, I bring you good tidings of great  
 great . . joy,  
 great joy, I bring you good tidings, I bring you good tidings of  
 great joy, which shall be, shall be to all people, all peo - -  
 . . joy, which shall be to all people, all peo - -  
 great . . joy,

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

*mf*

ci - ty of David a Sav - iour, which is Christ the Lord, For *f*

un - to you is born this day . . . in the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

BEHOLD, I BRING YOU GOOD TIDINGS.

[No. 114.]

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .  
Saviour, which is Christ, a Sav - iour, which is Christ the  
Christ, . . which is Christ, a Sav - iour, which is Christ,

. which is Christ the Lord.  
Lord, is Christ . . the Lord.  
. . which is Christ the Lord.  
is Christ the Lord.

*f* Behold, I bring you good tidings, I bring you good tidings of

For un - to  
great joy, which shall be to all peo-ple. For un - to  
*p*  
you is born this day, this day in the ci - ty of Da - .

you is born this day in the ci - ty, the ci - ty of Da - .  
*p*  
For un - to you is born this

- vid, For un - to you is born this day in the  
*f*  
- vid, For un - to you is born this day in the ci - ty, the  
*f*  
day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, . . a  
Christ, a

*Piu lento.*  
Saviour, which is Christ . . the . . Lord . .

# 115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

*Andante.* *Quasi recit.*

Let us now go ev-en un-to Beth-lehem, and

*Andante.*  
*p e sostenuto.*

*a tempo.*

see this thing which is come to pass, which the Lord hath made known, which the  
which the Lord hath made

*a tempo.*

Lord hath made known, which the Lord hath made known,  
known, which the Lord hath made known, hath made known,

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, marked 'Andante.' and 'Quasi recit.'. The piano accompaniment is in the same key and time, marked 'Andante.' and 'p e sostenuto.'. The score is divided into three systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The third system contains the vocal line and the piano accompaniment. The tempo changes from 'Andante.' to 'a tempo.' in the second system.

made known un - to us.

*f*

*f*

*Trumpet.*

*Allegro moderato.*

For the an - gel said un - to us,

*f*

*Allegro moderato.*

*f*

The musical score is written for voice and piano. It begins with a vocal line in G major (one flat) and 4/4 time, with lyrics "made known un - to us." The piano accompaniment features a melody in the right hand and a bass line in the left hand. A trumpet part is introduced with a forte (*f*) dynamic. The tempo changes to *Allegro moderato* (3/4 time), and the lyrics continue with "For the an - gel said un - to us,". The score concludes with a final piano accompaniment section.

LET US NOW GO EVEN UNTO BETHLEHEM. [No. 115.]

The musical score is written for a vocal part (soprano and alto) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are as follows:

Fear not, fear not: for, be - hold, I bring you good tid - ings, good

tid - ings of great joy, good

bring good tid - ings of . . . great joy, for, be .  
bring good tid - ings of great joy, for, be .

tid - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

( 319 )

No. 115.] LET US NOW GO EVEN UNTO BETHLEHEM.

of great joy.

*Trumpet.*

*Without Pedal.*

For un-to you is born this day in the ci - ty of Da-vid

*(Trump.)*

*Ped.*

a Sav - iour

*Without Organ.*

*Without Pedal.*

*Ped.*



LET US NOW GO EVEN UNTO BETHLEHEM. [No. 115.]

which is Christ the Lord. . . . Halle - lu - jah!

*Trumpet.* *ff*

*ff* L.H.

Halle - lu - jah! a Sav - iour which is

*pesante.* *pesante.*

Christ the Lord. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! A -

A - men, A -

*Without Pedal.* *Ped*

men, A - men, A - men, A - men, A - men, Hal - le - lu - jah!

men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le -

. . . A - men, A - men, A -

A - men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! A -

- lu - jah! Hal - le - lu - jah! A - men, A - men,

- men, Hal - le - lu - jah! A - men, A - men, Hal - le -

- men, Hal - le - lu - jah! A - men, Hal - le - lu - jah! A -

LET US NOW GO EVEN UNTO BETHLEHEM. [No. 115.]

A - - men, Halle - lu-jah! A - men, A - men, *ff*

- lu-jah! A - men, Hal - le - lu-jah! A - men, A - - -  
 - lu-jah! A - men, Halle - lu-jah! A - men, *ff*

- men, A - men, A - men, A - - men, *ff*

- men, A - - - men, Hal-le - lu-jah! Hal-le -

- lu-jah! *rit.* Hal-le - lu - jah! A - men. . . . *Adagio.*

- lu-jah! *rit.* Hal-le - lu - jah! A - men. . . . *Adagio.*

( 323 )

The musical score is written for a choir and piano. It features a key signature of one flat (B-flat) and a 2/4 time signature. The score is divided into several systems. The first system includes vocal parts with lyrics and a piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system shows the vocal parts and piano accompaniment. The fourth system includes the vocal parts and piano accompaniment. The fifth system shows the vocal parts and piano accompaniment. The sixth system includes the vocal parts and piano accompaniment. The seventh system shows the vocal parts and piano accompaniment. The eighth system includes the vocal parts and piano accompaniment. The ninth system shows the vocal parts and piano accompaniment. The tenth system includes the vocal parts and piano accompaniment. The eleventh system shows the vocal parts and piano accompaniment. The twelfth system includes the vocal parts and piano accompaniment. The thirteenth system shows the vocal parts and piano accompaniment. The fourteenth system includes the vocal parts and piano accompaniment. The fifteenth system shows the vocal parts and piano accompaniment. The sixteenth system includes the vocal parts and piano accompaniment. The seventeenth system shows the vocal parts and piano accompaniment. The eighteenth system includes the vocal parts and piano accompaniment. The nineteenth system shows the vocal parts and piano accompaniment. The twentieth system includes the vocal parts and piano accompaniment. The twenty-first system shows the vocal parts and piano accompaniment. The twenty-second system includes the vocal parts and piano accompaniment. The twenty-third system shows the vocal parts and piano accompaniment. The twenty-fourth system includes the vocal parts and piano accompaniment. The twenty-fifth system shows the vocal parts and piano accompaniment. The twenty-sixth system includes the vocal parts and piano accompaniment. The twenty-seventh system shows the vocal parts and piano accompaniment. The twenty-eighth system includes the vocal parts and piano accompaniment. The twenty-ninth system shows the vocal parts and piano accompaniment. The thirtieth system includes the vocal parts and piano accompaniment. The thirty-first system shows the vocal parts and piano accompaniment. The thirty-second system includes the vocal parts and piano accompaniment. The thirty-third system shows the vocal parts and piano accompaniment. The thirty-fourth system includes the vocal parts and piano accompaniment. The thirty-fifth system shows the vocal parts and piano accompaniment. The thirty-sixth system includes the vocal parts and piano accompaniment. The thirty-seventh system shows the vocal parts and piano accompaniment. The thirty-eighth system includes the vocal parts and piano accompaniment. The thirty-ninth system shows the vocal parts and piano accompaniment. The fortieth system includes the vocal parts and piano accompaniment. The forty-first system shows the vocal parts and piano accompaniment. The forty-second system includes the vocal parts and piano accompaniment. The forty-third system shows the vocal parts and piano accompaniment. The forty-fourth system includes the vocal parts and piano accompaniment. The forty-fifth system shows the vocal parts and piano accompaniment. The forty-sixth system includes the vocal parts and piano accompaniment. The forty-seventh system shows the vocal parts and piano accompaniment. The forty-eighth system includes the vocal parts and piano accompaniment. The forty-ninth system shows the vocal parts and piano accompaniment. The fiftieth system includes the vocal parts and piano accompaniment. The fifty-first system shows the vocal parts and piano accompaniment. The fifty-second system includes the vocal parts and piano accompaniment. The fifty-third system shows the vocal parts and piano accompaniment. The fifty-fourth system includes the vocal parts and piano accompaniment. The fifty-fifth system shows the vocal parts and piano accompaniment. The fifty-sixth system includes the vocal parts and piano accompaniment. The fifty-seventh system shows the vocal parts and piano accompaniment. The fifty-eighth system includes the vocal parts and piano accompaniment. The fifty-ninth system shows the vocal parts and piano accompaniment. The sixtieth system includes the vocal parts and piano accompaniment. The sixty-first system shows the vocal parts and piano accompaniment. The sixty-second system includes the vocal parts and piano accompaniment. The sixty-third system shows the vocal parts and piano accompaniment. The sixty-fourth system includes the vocal parts and piano accompaniment. The sixty-fifth system shows the vocal parts and piano accompaniment. The sixty-sixth system includes the vocal parts and piano accompaniment. The sixty-seventh system shows the vocal parts and piano accompaniment. The sixty-eighth system includes the vocal parts and piano accompaniment. The sixty-ninth system shows the vocal parts and piano accompaniment. The seventieth system includes the vocal parts and piano accompaniment. The seventy-first system shows the vocal parts and piano accompaniment. The seventy-second system includes the vocal parts and piano accompaniment. The seventy-third system shows the vocal parts and piano accompaniment. The seventy-fourth system includes the vocal parts and piano accompaniment. The seventy-fifth system shows the vocal parts and piano accompaniment. The seventy-sixth system includes the vocal parts and piano accompaniment. The seventy-seventh system shows the vocal parts and piano accompaniment. The seventy-eighth system includes the vocal parts and piano accompaniment. The seventy-ninth system shows the vocal parts and piano accompaniment. The eightieth system includes the vocal parts and piano accompaniment. The eighty-first system shows the vocal parts and piano accompaniment. The eighty-second system includes the vocal parts and piano accompaniment. The eighty-third system shows the vocal parts and piano accompaniment. The eighty-fourth system includes the vocal parts and piano accompaniment. The eighty-fifth system shows the vocal parts and piano accompaniment. The eighty-sixth system includes the vocal parts and piano accompaniment. The eighty-seventh system shows the vocal parts and piano accompaniment. The eighty-eighth system includes the vocal parts and piano accompaniment. The eighty-ninth system shows the vocal parts and piano accompaniment. The ninetieth system includes the vocal parts and piano accompaniment. The hundredth system shows the vocal parts and piano accompaniment.

# 116 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

E. BUNNETT.

*Slowly.* ALL THE VOICES IN UNISON.

*p* Lord, now lettest Thou Thy

*Slowly.*

*p Sw.*

ser - vant de - part . . in peace, in peace, ac - cord - ing to Thy

*mf Con moto.*

word : . . For mine eyes have seen, have seen Thy sal - va - tion, Which

*Con moto.*

*mf*

Thou hast pre - par - ed be - fore the face of all peo - ple; To

*f*

The musical score is written for a voice part and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/2. The score is divided into four systems. The first system shows the voice part with the lyrics 'Lord, now lettest Thou Thy' and the piano accompaniment. The second system continues the voice part with 'ser - vant de - part . . in peace, in peace, ac - cord - ing to Thy' and the piano accompaniment. The third system continues the voice part with 'word : . . For mine eyes have seen, have seen Thy sal - va - tion, Which' and the piano accompaniment. The fourth system continues the voice part with 'Thou hast pre - par - ed be - fore the face of all peo - ple; To' and the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

LORD, NOW LETTEST THOU THY SERVANT. (No. 116.

be a light to light - en the Gen - tiles, and to be the

glo - ry of Thy peo - ple Is - ra - el. Glo - ry be to the Fa - ther, and

to the Son, . . and to the Ho - ly Ghost ; As it was in the be -

- gin - ning, is now, and ev - er shall be : world without end. A - men.

# 117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

J. STAINER.

Luke ii. 29—32.

*Moderato.*

Lord, now let - test Thou Thy ser - vant de - part . . in

*Moderato. (♩ = 100.)*

peace, ac - cord - ing to Thy . . word : For mine eyes have

seen Thy sal - va - tion, Which Thou hast pre - pared before the

**LORD, NOW LETTEST THOU THY SERVANT.** [No. 117.]

face of all peo - ple; To be a light to light-en the

This system contains the first two staves of music. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melody with eighth and quarter notes, and the piano part provides harmonic support with chords and moving lines. A forte (ff) dynamic marking is present.

Gentiles, and to be the glo-ry of Thy peo - ple Is - ra-el, to

This system contains the next two staves of music. The vocal line continues the melody, and the piano accompaniment follows. The key signature remains one flat. The music includes a forte (ff) dynamic marking.

be the glo-ry of Thy peo - ple... Is - ra - el. Glo - ry

This system contains the final two staves of music on this page. The vocal line concludes with the words 'Glo - ry'. The piano accompaniment provides a final harmonic setting. The key signature is one flat, and the time signature is common time. A forte (ff) dynamic marking is present.

No. 117.] LORD, NOW LETTEST THOU THY SERVANT.

be to the Fa - ther, and to . . the Son, and to the

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

shall be : world without end. A - men, A - men, A - men.

*fff Slower.*

*Slower.*

*fff*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The score includes dynamic markings such as *fff* and *Slower.* and a key signature of one sharp (F#).



# 118 Lord, now lettest Thou Thy servant.

Luke ii. 29—32.

(NUNC DIMITTIS.)

A. S. MARKS.

*Slowly.*

pp Lord, now lettest Thou Thy

pp

pp servant de - part in peace, ac - cord - ing to Thy word: ... For mine

pp

cres. eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

cres.

UNISON. - par - ed be - fore the face of all peo - ple; To be a

f

ff light to light - en the Gen - tiles, and to be the

dim.

ff

dim.

No. 113.] LORD, NOW LETTEST THOU THY SERVANT.

*dim . in - u - en - do.*

glo - ry of . . Thy peo - ple Is - - ra - el.

*dim . in - u - en - do. p*

*Allegro.*

*f* Glo - ry be to the Fa - ther, and to the Son, and

*Allegro.*

*f*

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. A - men.

*f* *ff*

## Let your loins be girded.

Luke xii. 35, 36.

G. F. COBB.

*Larghetto.* (♩ = 96.)

First system of the musical score. It consists of a treble and bass staff in 4/4 time. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with a half note G3 and a half note F3. The lyrics 'Let your loins be gird - ed, be' are written below the treble staff. Dynamic markings include *mf* (mezzo-forte) above the first measure and below the second measure.

Second system of the musical score. The treble staff continues the melody with quarter notes D5, C5, B4, and A4. The bass staff continues the accompaniment with quarter notes G3, F3, E3, and D3. The lyrics 'gird - ed a - bout, and your lamps, your lamps . . .' are written below the treble staff. Dynamic markings include *dim.* (diminuendo) above the first measure and below the second measure.

Third system of the musical score. The treble staff continues the melody with quarter notes G4, F4, E4, and D4. The bass staff continues the accompaniment with quarter notes C3, B2, A2, and G2. The lyrics 'burn - ing, let your loins be gird - ed, be' are written below the treble staff. Dynamic markings include *cres.* (crescendo) above the first measure and below the second measure, and *cen.* (crescendo) above the third measure and below the fourth measure.

Fourth system of the musical score. The treble staff continues the melody with quarter notes C4, B3, A3, and G3. The bass staff continues the accompaniment with quarter notes F2, E2, D2, and C2. The lyrics 'gird - ed a - bout, and your lamps burn-ing, your lamps' are written below the treble staff. Dynamic markings include *f marcato.* (forte marcato) above the first measure and below the second measure, and *ff con forza.* (fortissimo con forza) above the third measure and below the fourth measure.

*mf*

burning, let your loins be gird - ed, and your lamps . .

*mf*

Detailed description: This system contains the first two staves of music. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The first staff begins with a mezzo-forte (*mf*) dynamic marking. The lyrics 'burning, let your loins be gird - ed, and your lamps . .' are written below the notes. The second staff continues the melody and bass line, also marked *mf*.

*dim.*

burning; and be ye . . your - selves, . . be ye . . your .

*dim.*

Detailed description: This system contains the third and fourth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'burning; and be ye . . your - selves, . . be ye . . your .' are written below the notes. Both staves are marked with a diminuendo (*dim.*) dynamic.

*poco cres.*

- selves like un - to men that look for their lord, that

*poco cres.* *p*

Detailed description: This system contains the fifth and sixth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics '- selves like un - to men that look for their lord, that' are written below the notes. The staves are marked with a poco crescendo (*poco cres.*) and a piano (*p*) dynamic.

*mf*

look for their lord, and be ye . . your - selves like

*mf*

Detailed description: This system contains the seventh and eighth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'look for their lord, and be ye . . your - selves like' are written below the notes. Both staves are marked with a mezzo-forte (*mf*) dynamic.

men, like men that look, that look for their lord.

Detailed description: This system contains the ninth and tenth staves of music. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'men, like men that look, that look for their lord.' are written below the notes. The system concludes with a double bar line.

Luke xv. 18, 19.

R. CECIL.

*Slowly.*

I will a - rise, I will a - rise and go to my Fa -

- ther, and will say un - to Him, Fa - ther, Fa - ther, I have

sinned, have sinned, I have sinned against heaven, and be - fore Thee, and am

no more wor - thy to be call - ed Thy son. I will a - rise,

I will a - rise and go to my Fa - ther, my Fa - ther.

## Behold the Lamb of God.

John i. 29.  
*Slowly.*

A. E. GRELL.

Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

God, be-hold the Lamb of God, which tak-eth a-way the

sin of the world, which tak-eth a-way.. the sin of the world. Be-

- hold the Lamb of God be-hold the Lamb, the Lamb of God, which

tak-eth a-way the sin of the world, which tak-eth a-way the

BEHOLD, THE LAMB OF GOD.

[No. 121

*Slower.*

sin of the world, which tak - eth a - way the sin of the world

*Slower.*

Detailed description: This is a musical score for a two-part setting. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo marking 'Slower.' appears above the first staff and below the second staff. The lyrics are 'sin of the world, which tak - eth a - way the sin of the world'.

122

God so loved the world.

John iii. 16, 17.

J. STAINER.

*Andante ma non lento. (♩ = 90.)* *cres.*

*p* God so loved the world, . . . God so loved the

*p* *cres.*

Detailed description: This is the beginning of a musical score for 'God so loved the world'. It features a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The tempo marking 'Andante ma non lento. (♩ = 90.)' is above the first staff. The dynamics 'p' (piano) and 'cres.' (crescendo) are indicated. The lyrics are 'God so loved the world, . . . God so loved the'.

world, . . . that He gave His on - ly be - got - ten Son, that

*mf*

*mf*

Detailed description: This is the continuation of the musical score. The lyrics are 'world, . . . that He gave His on - ly be - got - ten Son, that'. The dynamic 'mf' (mezzo-forte) is indicated at the end of the first line and below the second line.

who-so be - liev-eth, be - liev-eth in Him should not per - ish

*p*

*p*

Detailed description: This is the final part of the musical score. The lyrics are 'who-so be - liev-eth, be - liev-eth in Him should not per - ish'. The dynamic 'p' (piano) is indicated at the end of the first line and below the second line.

This Anthem should, if possible, be sung without Accompaniment.

*cres.* *f* *p*

should not per-ish, but have ev - er - last - ing life. For God

*cres.* *f* *p*

*cres.* *mf*

sent not His Son in - to the world to con-demn the world, God sent not His

*cres.* *mf*

*p*

Son in - to the world to con-demn the world ; but that the world through

*p*

*pp*

Him might be sav - ed. God so loved the world, . .

*pp*

*cres.*

God so loved the world, . . that He gave His on-ly be - got - ten

that

*cres.*



GOD SO LOVED THE WORLD

[No. 122.]

*mf* *p*

Son, that who-so be-liev-eth, be-liev-eth in Him should not

*mf* *p*

*cres.* *f*

per-ish, should not per-ish, but have ev-er-last-ing

*cres.* *f*

*cres.*

life, ev-er-last-ing life, ev-er-last-ing, ev-er-

*cres.*

*dim.* *pp*

- last-ing life. God so loved the world, . .

*dim* *pp*

*ppp* *rall.*

God so loved the world, . . God so loved the world.

*ppp* *rall.*

John iv. 23, 24.

H. SMART.

*Andante.*

God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

*p* *cres.*

The first system of the musical score is written for two staves in 3/2 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante.' The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'God is a Spir - it: and' on the first line and 'God . . is a Spir - it, God is a Spir - it:' on the second line. Dynamics include 'p' (piano) and 'cres.' (crescendo).

they . . . that worship Him must wor . . ship Him . . . in

and they . . that worship Him must worship Him in

The second system continues the melody and bass line. The lyrics are 'they . . . that worship Him must wor . . ship Him . . . in' on the first line and 'and they . . that worship Him must worship Him in' on the second line. The music is in 3/2 time with a key signature of two flats.

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

*dim.* *p* *dim.*

The third system continues the melody and bass line. The lyrics are 'spir - it and in truth.' on the first line and 'spir - it and in truth. God is a Spir - it,' on the second line. Dynamics include 'dim.' (diminuendo) and 'p' (piano).

God is a Spir - it: and they . . that worship Him must

*pp* *cres.* *pp* *cres.*

The fourth system continues the melody and bass line. The lyrics are 'God is a Spir - it: and they . . that worship Him must' on the first line. Dynamics include 'pp' (pianissimo) and 'cres.' (crescendo).

GOD IS A SPIRIT.

[No 123.]

must wor - ship Him ... in  
worship Him in spir - it, wor - ship Him ... in

spir - it and in truth:  
spir - it, and in truth: for the Fa - ther  
dim. for the Fa - - ther

seeketh such to wor - ship Him, for the Fa - ther  
p

seek - eth such, seek - eth such to wor - ship  
f p

Him. . . God is a Spir - it.

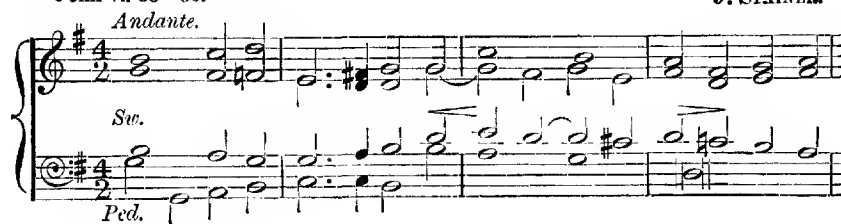
John vi. 33—35.

J. STAINER.

*Andante.*

*Sw.*

*Ped.*



*p* Je - sus said un - to the peo - ple, *mf* The

*p* *mf*



bread of God is He which com - eth down from heaven, and



JESUS SAID UNTO THE PEOPLE.

[No. 124.]

The musical score is written for voice and piano. It consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "giv - eth life, and giv - eth life, life un - to the world. Then said they un - to Him, Lord, . . ev - ermore give us . . . this bread." The score includes various musical notations such as dynamics (f, ff, p, pp, dim., cres.), articulation (>), and phrasing slurs. The piano accompaniment features chords and moving lines in both hands.

giv - eth life, and giv - eth life, life un -

to the world. Then said they un - to

Him, Lord, . . ev - ermore give us . . . this bread.

Je - sus said un - to them,

*Andante.* *pp* *cres.*

I am the bread of life, I am the bread of

*pp* *cres.*

life: he that cometh to Me... shall nev - er hunger; he that be -

• Heveth on Me... shall nev - er thirst, he that cometh to

JESUS SAID UNTO THE PEOPLE.

[No. 124]

Me . . shall nev - er hun - ger; and he that be .

*pp* *f* *cres.*

. liev - eth on Me shall nev - er, nev - er  
nev - er

*ff* *p*

thirst, shall nev - er thirst, shall nev - er

*pp* *rall.*

thirst. A - men, A - men.

*Adagio.* *ppp*

## If ye love Me.

John xiv. 15-17, 26, 27.

H. J. GAUNTLETT.

*Andantino.**cres.*

*p* If ye love Me, keep ye My com-mandments, keep ye My com-

*cres.*

*p* mandments, if ye love Me, if ye love . . . Me.

*pp* if ye love, ye love Me.

*mf* And I will pray the Fa-ther, and He shall give you an-oth-er

*mf*

Com-fort-er, that He may a-bide with you, with you for

Com-fort-er, that He . . . that He . . . may a-

He . . . may a-bide, . . . may a-

Com-fort-er, that He, . . . that He may a-bide with

ev-er, for ev-er; *cres.*

-bide with you for ev-er; ev-en the Spirit of truth; He

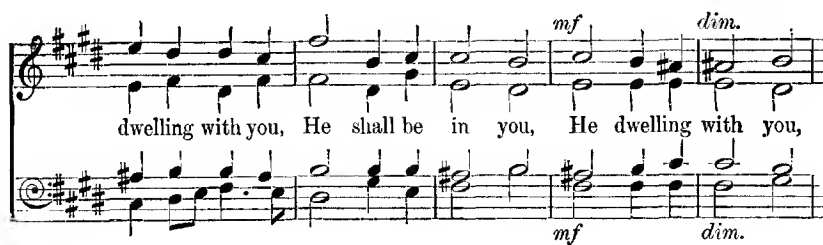
you . . . for ev-er; *cres.*

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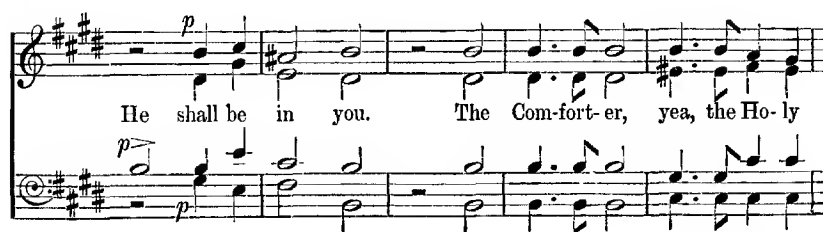


IF YE LOVE ME.

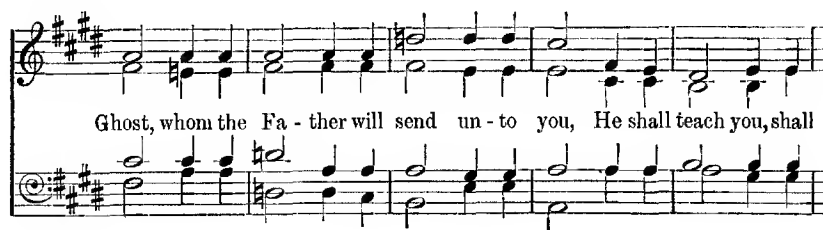
[No. 125.]



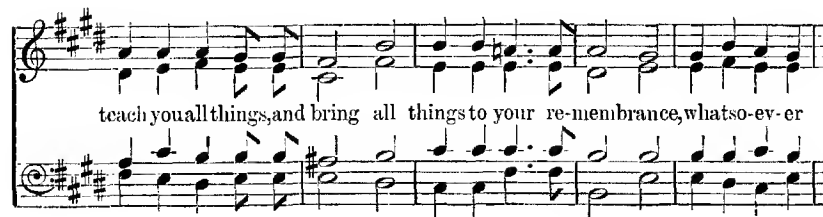
dwelling with you, He shall be in you, He dwelling with you,



He shall be in you. The Com-fort-er, yea, the Ho-ly



Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall



teach you all things, and bring all things to your re-membrance, what-so-ev-er



Peace, peace I leave, . . . My  
I have said, have said un-to you. Peace, My peace I leave with

Peace, peace, My peace I .

peace I . . leave with you, *cres.* *dim.*  
 you, . . . I leave, . . My peace I leave with  
 peace . . . . . I leave with you, with I  
 leave with you, I leave with you, My peace I . .

*cres.* *dim.*  
 you, My peace I give un-to you. Let not your heart be  
 give My peace to you.  
 give, My *p* peace I give un-to you.

*dim.* *f*  
 trou - led, nei - ther let it be a - fraid. If ye . .  
 keep ye, if ye

love Me, keep ye My com - mand - ments,  
 love . . . Me, keep ye, keep ye My com - mand - - ments.

*dim.* *p*  
 if ye love . . Me, keep ye My . . com - mandments.  
 keep ye, keep ye My com - mandments.  
 if ye love . . Me, keep ye My com - mand - - ments.

# 126 I will not leave you comfortless.

John xiv. 18-21.

B. STEANE.

*Andante grazioso.* ( $\text{♩} = 50$ .)

*mf*

I will not leave you com - fort - less, I will not

*mf*

leave you com - fort - less: I will . . come to you. Yet a lit-tle

*dim.*

while, and the world seeth Me no more, seeth Me no more; but

*dim.*

*A little faster.* *cres.* *f* *cres.*

ye . . see Me: be - cause I live, . . ye shall live . . al -

*A little faster.* *cres.* *f* *cres.*

*mf*

so. At that day ye shall know that I am in My Fa - ther, and

*mf*

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*cres.* *rit.* *a tempo.*

ye in Me, . . and I . . in you. He that hath My com-

*cres.* *rit.* *a tempo.*

he, . . he . . it is that lov - eth

- mandments, and keep-eth them, he, he it is that lov - eth

*Me :* *cres.*

Me: and he that lov - eth Me shall be lov - ed by My

*cres.*

*Slowly, mf*

Fa - ther, and I will love him, . . and will

*p* *mf*

*pp*

man - i - fest My - self . . . to him. A - men...

*pp*

# 127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

*Andante maestoso.* (♩ = 60.)

M. B. FOSTER.

Piano introduction in B-flat major, 4/4 time. The music features a slow, majestic feel with a tempo of 60 beats per minute. The right hand plays a series of chords and moving lines, while the left hand provides a steady harmonic foundation. Dynamics include *mf*, *f*, *rit.*, and *mf a tempo.* A *Ped.* (pedal) marking is present under the first measure.

Vocal entry in B-flat major, 4/4 time. The melody is marked *mf marcato.* The lyrics are "And it shall come to pass in the last days, saith". The accompaniment is also marked *mf marcato.*

Vocal continuation in B-flat major, 4/4 time. The melody is marked *cres.* The lyrics are "God, I will pour out of my Spirit, will pour out of my Spirit up on all". The accompaniment is also marked *cres.*

Vocal continuation in B-flat major, 4/4 time. The melody is marked *f*. The lyrics are "flesh: and your sons shall prophesy, . . . your daughters shall". The accompaniment is also marked *f*.

Piano accompaniment for the final line of the song. The music continues the harmonic progression established in the previous sections, featuring chords and moving lines in both hands.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

prophesy, . . your sons and your daugh - ters shall pro - phe

- sy, . . and your young men shall see . vi - sions,

*p Sw. sostenuto.*

and your old men shall dream dreams, shall see visions, shall dream

*p sostenuto. cres.*

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

dreams: And on my ser - vants and on my hand - maidens I will pour

I will pour out, will pour out *dim.*

I will pour out . . . . . in those days . . of my

out, . . . . . I will pour out in those days . . *dim.*

*p* Spir - it; . . and they shall prophesy, . . and they shall *p*

*p Sm.*

Without Ped.

No 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

*p* *poco a poco cres. ed accel.*

pro-phe-sy, . . they shall pro - phe - sy : And it shall come to

*p* *poco a poco cres. ed accel.*

*p* *Gt. mp* *Ped.*

*f* *Tempo lmo.*

pass, it shall come, shall come to pass, . . that who - so -

*f* *Tempo lmo.*

*cres.*

- ev - er shall call on the name, the name of the Lord, the name of the

*cres.*

*cres.*



AND IT SHALL COME TO PASS IN THE LAST DAYS. | No. 127

Lord . . shall be sav - ed, shall be sav - ed, that who - so -

ev - er, who - so - ev - er shall call on the name of the

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

*ff* *Gt.* *poco dim.*  
16 ft. Ped. coupled.

*Piu lento.* *ff*  
shall be sav - ed, shall be  
*mf* *Piu lento.*

*Adagio.* *mp*  
sav - ed, shall . . be sav - ed . . A - men...  
*Adagio.* *mp* *p*

## 128

**Christ being raised from the dead.**

G. J. ELVEY.

QUARTET, OR SEMI-CHORUS.

QUARTET, OR SEMI-CHORUS.



CHRIST BEING RAISED FROM THE DEAD.

[No. 125.]

death hath no more do - min - ion o - ver Him,

death hath no more, no more do - min - ion o - ver

Him, death hath no more do - min - ion

*f* *pp* *f* *pp* *ff* *ff*

o - ver Him, no more do - min - ion o - - -

o - ver Him,

## 129 Christ being raised from the dead.

Romans vi. 9 - 11.

W. H. GILL.

*Andante.*

Christ being raised from the dead, di - eth no more, Christ being raised

from the dead, di - eth no more: death hath no more do - min - ion o - ver Him,

di - eth no more: *Ped. See lower.*

CHRIST BEING RAISED FROM THE DEAD.

[No. 129.]

death hath no more do - min - ion o - ver Him. For in that He

*ff* *p*

died, He died un - to sin once: but in . . that He

*f*

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your .

*f*

- selves to be dead . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

Romans x. 15, 18.

*Andante con moto.* (♩ 132.)

MENDELSSOHN.

*ALTS.*  
How love-ly are the mes-sen-gers that preach us the gospel of  
*Andante con moto.*  
*p sempre legato.*  
peace, How love-ly are the mes-sen-gers that preach us the gospel of  
peace, the gos-pel of peace, the messengers that preach . . us the  
*BASSES.*  
How lovely are the messengers that preach us the gospel of  
gospel of peace, How love-ly  
peace, How love-ly are the mes-sen-gers that preach us the gospel of  
*cres.*



HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is  
 are they that preach us the gospel of peace. To all the na - tions is  
 To all  
 peace, the gos - pel of peace. To all the na - tions is  
*cen do.* *f*  
 to all . . . the na - tions is  
 gone forth the sound of their words, to all the sound, the na - tions is  
*sf*  
 to all . . . the na - tions is  
 gone forth the sound of their words, . . . is gone forth the sound of their  
 gone, . . . is gone forth the sound  
 their  
 gone, . . . is gone forth the sound of their words, . . . the

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter in sequence, with the Soprano and Alto parts often having longer melodic lines. The lyrics are printed below the vocal staves, with some words appearing in italics to indicate emphasis or specific musical phrasing. The score is divided into four systems, each containing two staves for the vocal parts and two for the piano accompaniment.

HOW LOVELY ARE THE MESSENGERS.

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# HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . . the na - tions is gone forth the sound of their words,

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'all . . . the na - tions is gone forth the sound of their words,'. The piano accompaniment consists of a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'p' (piano). The system concludes with the lyrics 'To all . . . the na - tions, to' and a 'cres.' (crescendo) marking.

The second system of the musical score. The vocal line continues with 'all . . . the na - tions is gone forth the sound of their words, to'. The piano accompaniment continues with a treble and bass staff. The key signature remains one sharp. The tempo is marked 'p' (piano). The system concludes with the lyrics 'to all . . . the na - tions,' and a 'cres.' (crescendo) marking.

The third system of the musical score. The vocal line continues with 'all . . . the na - tions is gone forth the sound of their words, is'. The piano accompaniment continues with a treble and bass staff. The key signature remains one sharp. The tempo is marked 'p' (piano). The system concludes with the lyrics 'is gone forth the sound of their' and a 'cres.' (crescendo) marking.

The image shows a musical score for a piece titled "The Sound of Their Words". It is written for voice and piano. The score is in 4/4 time and the key signature has one sharp (F#). The vocal part is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "gone forth the sound of their words, . . . to all . . . the words, . . . is gone forth the sound of their words, to all the". The music features a mix of eighth and sixteenth notes, with some measures containing chords. There are dynamic markings of *f* (forte) in the vocal part and the piano right hand. The score is presented on a white background with black musical notation.

na - tions is gone forth the sound of their words, throughout all the

lands their glad tid - - ings. . . How love-ly are the messengers that

# HOW LOVELY ARE THE MESSENGERS.

[No. 136.]

how love - ly . . . they that  
*p* preach us the gospel of peace, how love - ly are the mes - sen -  
*p* how love - ly they that

preach us the gospel of peace, . . . they . . . that preach us the  
 . . . gers that preach us the gospel of peace, that preach us the  
 preach, . . . that preach us the  
 preach . . . us the gospel of peace, the

gos - pel of peace.

*dim.* *p*

Romans xiii. 12.

T. HEWLETT.

*Andante.* *p* let us

The night is far spent, . . the day is at hand: let us

there - fore, . .

there - fore, let us there - fore cast a - way the works of dark -

ness, the night is far spent, . . the day is at

hand: let us therefore cast off the works of dark - ness, cast off the

*Without organ.* *With organ.* of dark -

cast off the works of dark - ness, and let us put on,

works of dark - ness, . . and let us put

*rall.* *mf* *mf*

*rall.* ness, . .

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . on the ar - mour of light,  
on, let us put . . on the ar - mour of light, and let us

*rall.* *a tempo.* The night, . . .  
put . . on the ar - mour of light. The night is far  
*rall.* *a tempo. p*

the day is at hand : . .  
spent, . . the day is at hand : . . let us there-fore

cast off the works of dark-ness, and let us put on the

*dim. e rall.*  
ar - mour of light, the ar-mour, the ar - mour of light.

*dim. e rall.*  
the ar - - mour . of . . light.

# 132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

*Moderato.* (♩ = 66.)

*mp*  
Christ .. our pass - o - ver is sac - ri - fic - ed for us :

*cres.*  
therefore let us keep the feast, therefore let us keep the feast,  
*cres.*  
there - fore let us keep the feast,

SOPRANO SOLO. *Slower.*

not with the old leav - en, nor with the leav - en of  
*Slower.*  
*p*

mal - ice and wickedness ; but with th'un-leav - ened bread of sin -



CHRIST OUR PASSOVER IS SACRIFICED FOR US. [No. 132.]

- cer - i - ty, but with th' un - leav - ened bread of sin -

- cer - i - ty, th' un-leavened bread of sin - cer - i - ty and

CHORUS. *Tempo 1mo.*

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

feast, not not with the old leav - en, nor with the leav - en of

feast,

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal - ice and wick - ed - ness ; but . . . with th' un - leav - ened bread , . . .  
bread, th' un -

but . . . with th' un - leav - ened bread ,

dim. the bread of sin - cer - i - ty and truth, let us keep us

dim. the bread

keep the feast, let us keep the feast, . . with th' un - leav -

keep, let . . . us keep . . . the feast, . . with th' un - leav -  
the feast, let us keep the feast, . .

- ened bread of sin - cer - i - ty . . . and truth, . . .

- ened bread of sin - cer - i - ty and truth, with th' un -  
truth, . . .

. . . ened bread of sin - cer - i - ty and truth, with th' un -  
. . . with th' un - leav - ened bread of sin - cer - i - ty and truth.

. . . leav - ened bread, the bread of sin - cer - i - ty and truth.  
with th' un - leav - ened

. . . leav - ened bread . . .

## Christ is risen from the dead.

1 Corinthians xv. 20-22.

T. SMITH.

*Moderato.*

*ff* *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

*ff* *mf*

-come the first-fruits of them . . that slept, and become the first fruits of

*dim.* *f*

them that slept. Christ is ris-en from the dead, Christ is ris-en

*dim.* *f*

*mf* *dim.*

from the dead, and become the first-fruits of them that slept.

*mf* *dim.*

*Slower.* *pp* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

*pp* *Slower.*

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

*cres. f Slower. pp*

*cres. f pp Slower.*

for as in Adam all die, even so in Christ shall all be made a -

*f dim. Tempo 1mo. ff*

*f dim. ff*

- live, ev - en so in Christ shall all be made a - live, ev - en

so in Christ shall all be made a - live, shall all, shall all be

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

*ff*

# 134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

*Andante.* (♩ = 80.)

*p* Grieve not the Ho - ly Spir - it of God, *cres.* grieve not the  
God, . . . grieve not the

*p* God, . . . *cres.*

*f* Ho - ly Spir - it of God, where - by ye are sealed un - to the

*f*

*dim.* day of re - demp - tion, are sealed un - to the day of re - demp -

*dim.* *f* *dim.*

CHORUS. *pp* - tion. . . Grieve not the Ho - ly Spir - it of God, grieve  
God, *pp*

. . . not the *cres.*  
not . . . the Ho - ly Spir - it of God, where - by ye are  
grieve not the *f*

*cres.*

sealed un-to the day of re-demp-tion, are sealed un-to the

*dim.* *p*

day of re-demp-tion. Let all bit-ter-ness, and

*pp* *mf* *più Allegro. (♩ = 100.)*

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

*accel. e cres.* *Allegro con brio. (♩ = 120.)* *ff*

put a-way from you . . with all mal-ice, all bit-ter-ness, and

*accel. e cres.*

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

*fff*

GRIEVE NOT THE HOLY SPIRIT OF GOD. [No. 134]

*Più lento. (♩ = 100.)*

put a-way from you . . with all mal-ice. And be ye

2nd SOPRANO. 1st SOPRANO. *rall.* QUARTET OR SEMI-CHORUS

And be ye kind, and be ye kind, . . . be  
kind, . . . be ye kind, . . . be

*p*

SEMI-CHORUS. And be ye

*Andante, come Tempo 1mo. (♩ = 80.)*

*p* *pp* ten - der .  
kind one to an - oth - er, be kind one to an - oth - er, ten - der -  
*p* *pp* ten - der -

- heart-ed, ten - der - heart-ed,  
ten - der - heart-ed, for - giv - ing one an - oth - er, for -  
- heart-ed, ten - der - heart-ed,  
- heart - ed, ten - der heart-ed, *mf*

*cres.* *pp* *cres.* *pp*

- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en

*cres.* *dim.*

## CHORUS.

you. Be kind one to an-oth-er, be kind one to an-oth-er,

ten-der-heart-ed, ten-der-heart-ed, *mf*  
 ten-der-heart-ed, *pp* ten-der-heart-ed, *cres.* ten-der-heart-ed, *mf* for-giv-ing one an-

-oth-er, *pp* for-giv-ing one an-oth-er, *cres.* ev'n as God for Christ's sake hath for- *dim.*

-giv-en you. Be kind one to an-oth-er, for-giv-ing one an- *p*

-oth-er, *pp* ev'n as God for Christ's sake hath for-giv-en you. *rall.*



## The humbled Himself.

Philippians ii. 7, 8.

PALESTRINA.

*Very slowly and sustained.*

He hum - bled Him - self, . . . and made Him-self of

no . . . rep - u - ta - tion, and be - came o -

ev - en the death

- be - dient un - to death, ev - en the death death . . .

the . . . . . death

of . . . the . . . cross, He be - came o - be - dient

un - to death, . . . the death . . . of the cross.

# 136 Set your affection on things above.

Colossians iii. 2, 3.

J. E. West.

*Andante.* (♩ = 88.)

Set your af - fec - tion on things a - bove, on things a -

- bove, not on things on the earth, set . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

*pp* For ye are dead, for ye are dead, and your life is *ff*

hid with Christ in God, your life is hid with Christ in God. *rit.*

SET YOUR AFFECTION ON THINGS ABOVE. [No. 136.]

*a tempo.*  
*pp*  
 Set your af - fec - tion on things a - bove, on  
*pp*  
*a tempo.*

things . . a - bove, not on things on the earth. . .

*pp* For ye are dead, for ye are dead, and your  
*pp*  
*pp*

life is hid . . with Christ in God, your life is hid with  
 hid with  
 hid . . with  
*p* *f*  
*p* *f*

Christ, with Christ in God.

*rit.*  
 Christ, with Christ in God, with Christ in God. . .  
*rit.*  
 Christ . . . in God.

# 137 I know whom I have believed.

2 Timothy i. 12.

*Andante maestoso.* (♩ = 72.)

G. A. MACFARREN.

*f* I know whom I have be - liev - ed, I know  
whom I have be - liev - ed, and am per - suad - ed that He is  
a - ble to keep . . . that . . . which I have com -  
mit - ted un - to Him a - gainst . . . that . . . day, a -  
gainst . . . that . . . day. A - men, A - men.

( 380 )

# 138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

*Allegro moderato.*

*p* Bless - ed is the man that en - dur - eth temp - ta - tion : for

*p*

*cres.* *f* when he is tried, for when he is tried, he shall re -

*cres.* *f*

*ff* - ceive the crown of life, which the Lord hath prom - is - ed to

*ff*

*dim.* *rall.* *p a tempo.* them that love . . . Him . . . Bless - ed is the man that en -

*dim.* *rall.* *p a tempo.*

*cres.* - dur - eth temp - ta - tion : for when he is tried, for

*cres.*

No. 138.] BLESSED IS THE MAN THAT ENDURETH TEMPTATION.

when he is tried, . . he shall re - ceive the crown of

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with two flats (B-flat and E-flat). The music is in 4/4 time. The first staff has a forte (*f*) dynamic marking above the third measure. The lyrics are written below the staves.

life, which the Lord hath prom - is - ed to them that love

This system contains the next two staves. The top staff continues the melody from the first system, marked with a piano (*p*) dynamic. The bottom staff provides harmonic support. The lyrics continue below the staves.

Him, hath prom - is - ed to them that love . . Him.

This system contains the final two staves of the musical score. The top staff features a crescendo (*cres.*) leading into a decrescendo (*dim.*) over the final phrase. The bottom staff also includes these dynamic markings. The lyrics conclude with a double bar line. The entire system is enclosed in a large bracket at the bottom.

# 139 Beloved, let us love one another.

1 John iv. 7, 16.

G. F. COBB.

*Lento.* **BASS SOLO.** *cres.*

Be - lov-ed, let us love one an - other: for

*Lento. (♩ = 63.)* *mf* *cres.*

love . . is . . of God; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

*dim.* **CHORUS. ALTO.** *p* Be -

*dim.*

God. . .

CHORUS. SOPRANO.

*mf* Be - lov - ed, let us love one an -

- lov - ed, let us love . . one an - oth - er, *mf* let us

TENOR.

*mf* Be - lov - ed, let us

CHORUS. BASS.

*p* Be - lov - ed, let us love . . one an - oth - er : . .

*cres.* *mf*

- other : for love is of . . God ; and

*cres.* *sf*

love one another : for love . . is of . . God ; and ev' - ry

*cres.* *mf*

love one another : for love . . is of God ; *sf* and

*cres.*

. . for love, for love is of God ; and ev' - ry

*cres.* *sf*



BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth *cres.* *dim.*  
 one that lov-eth, that  
 ev' - ry one . . . that lov - eth is born of God, and  
 one that lov-eth, that lov - eth is born *cres.* of God, *dim.*

know - eth God. . .

*mf* *poco accel.* *cres.*

*Tempo 1mo.*  
 God is love,  
*p* God is love, *Solo.*  
 God is love, *mf* And

*Tempo 1mo.*  
*f* *rit.* *p* *mf*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into several systems. The first system contains the main vocal melody with lyrics and dynamic markings like 'cres.' and 'dim.'. The piano accompaniment features a steady harmonic support. The second system continues the vocal lines, with the piano part providing a more active accompaniment. The third system introduces a 'Solo' section for the vocalists, marked 'Tempo 1mo.' and 'p'. The final system concludes the piece with a 'rit.' (ritardando) marking and a 'Tempo 1mo.' (tempo) marking, ending with a 'mf' (mezzo-forte) dynamic.

he . . that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS.  
*mf* And he that dwelleth, that dwelleth in love . .  
CHORUS.  
God in him. . . *mf*

*f* dwell-eth in God, . . and God in him, . . dwell-eth in God, and  
*dim.*  
*f* *dim.*  
*dim.*

BELOVED, LET US LOVE ONE ANOTHER

[No. 139.]

God in him, . . dwell - eth in God, . . and God in him.

*f rall.* *Adagio.* *pp*

*f rall.* *Adagio.* *pp*

*f rall.* *Adagio.* *pp*

140

Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Be - lov - ed, if God so loved us, . . we ought al - so to

*Lento.* ( $\text{♩} = 44.$ ) *cres.*

*mf* *cres.*

love one an - oth - er, . . we ought al - so to love one an -

*dim.* *dim.*

*cres.* *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

*cres.* *cres.*

*dim.* *dim.*

lov - ed, if God so loved us, . . . we ought al - so to

*dim.* *dim.*

we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

*mf*

- oth - er. . . And this commandment have we from Him,

- oth - er. . .

That he who lov-eth God, . . .

this commandment have we from Him, *f* That he who lov-eth

*cres.* That he who

he who lov-eth God . . . love his bro-ther al-so,

*cres.* God, he who lov-eth God love his bro-ther al-so,

lov-eth God . . . love his bro-ther al-so,

*cres.*

*mf* love his bro-ther al-so, *dim.* *p* Be-lov-ed, if God so

*mf* loved us, *p* we ought al-so to love one an-oth-er.

2 c ( 339 )

Jude 24, 25.

L. MASON.

*Moderato.*

Now unto Him that is a - ble to keep you from fall - ing, and to pre -

The first system of musical notation for the song 'Now unto Him.' It consists of a treble and a bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The tempo is marked 'Moderato.' and the dynamics are marked 'f' (forte). The lyrics are 'Now unto Him that is a - ble to keep you from fall - ing, and to pre -'.

-sent you faultless before the presence of His glo - ry with exceeding joy,

The second system of musical notation. The lyrics are '-sent you faultless before the presence of His glo - ry with exceeding joy,'.

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

The third system of musical notation. The lyrics are 'to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -'.

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

The fourth system of musical notation. The lyrics are '-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and'.

power, both now and ev - er. A - - - - men. . . .

The fifth system of musical notation. The lyrics are 'power, both now and ev - er. A - - - - men. . . .'. The system ends with a double bar line.

Revelation iv. 11.

*Boldly and with spirit.*

E. PROUT.

Thou art worthy, O

First system of musical notation. Treble and bass staves in 3/2 time, key of B-flat major. The melody is in the treble staff, and the bass staff provides harmonic support. Dynamics include *f* (forte) at the beginning and end of the system.

Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

Second system of musical notation. Continuation of the melody and accompaniment.

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

Third system of musical notation. Continuation of the melody and accompaniment.

power, . . Thou art worthy, O Lord, to receive glo-ry and

Fourth system of musical notation. Continuation of the melody and accompaniment. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo).

hon-our and power, to receive glo-ry, to receive

*mf* to receive glo-ry, *cres.* to receive honour,

Fifth system of musical notation. Continuation of the melody and accompaniment. Dynamics include *ff* (fortissimo).

power, to receive glo-ry and honour and power, glo-ry and hon-our and

power : for Thou hast cre - a - ted for  
for Thou hast cre - a - ted all things, for  
all things, Thou hast cre - a - ted all things, and for Thy  
Thou hast cre - a - ted, cre - a - ted all things, and for Thy  
pleasure they are and were cre - a - ted, and for Thy pleasure,  
pleasure, and for Thy pleasure they are . . . and . . .  
and for Thy pleasure, for Thy pleasure they are . . . and were cre -  
and for . . . Thy pleasure they  
and for Thy pleasure, for Thy pleas - ure, and for Thy  
were . . . cre - a - ted.  
a ted and were cre - a ted.  
are . . .  
pleasure they are and were cre - a ted.



## Worthy is the Lamb.

Revelation v. 12.

H. SMART.

*Con moto moderato.* ( $\text{♩} = 54$ .)

Wor - thy is the Lamb, wor - thy is the Lamb that was

*f* *ff*

slain, . . . was slain, *dim.* *p* *f*

slain, that was slain, to receive pow - er, and rich - es, and

*dim.* *f*

slain, . . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . *dim.* that was

Wor - thy is the Lamb, wor - thy is the Lamb that was slain, that was

*f* *dim.*

wor - thy is the Lamb that was slain, . . . was

slain, *p* *f*

slain, to receive pow - er, and rich - es, and wis - dom, and strength, and

*p* *f*

slain,

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and  
strength, and hon - our, and glo - ry, and bless - ing. A - men.

## 144

## What are these.

Revelation vii. 13-17.

*Quickly.* (♩ = 108.)

J. STAINER.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. What are these, what are  
these that are arrayed in white robes, and whence came they? whence came they?

*A little slower, and with expression.* (♩ = 80.)

These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

Lamb, These are they which came out of great trib-u - la - tion, and have

wash - ed their robes, and made them white in the blood of the

Lamb, and have made them white in the blood of the Lamb.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are

they, are they be - fore the throne of God, and serve Him day and

*A little slower.*

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y

nor an - y heat. They shall hunger, shall hunger no more, no

They shall hun - - ger . . . no . . .

more.

more. For the Lamb which is in . . the midst of the throne shall feed . .

more. For the Lamb which is in the midst of the throne shall feed, shall

# WHAT ARE THESE

[No. 144.]

*cres.*

them, shall feed . . them, and shall lead them un-to liv - ing

feed . . them, and lead them un - to liv - ing

*cres.*

*ff* *pp and smoothly.* **SOPRANOS ONLY.**

fountains of wa-ters: and God shall wipe a-way all tears, all

fountains of wa-ters:

*pp*

**CHORUS.**

tears . . from their eyes, . . . and God shall wipe a -

- way . . all tears, all tears . . from their eyes, all

*pp*

*pp rall - en - tan - do.*

tears from their eyes, all tears from their eyes. . .

*pp rall - en - tan - do.*

# 145 I heard a voice from heaven.

Revelation xiv. 13.

J. Goss.

*Moderato.*

*mf* I heard a voice from heaven say - ing un - to me, Write,

*mf*

From henceforth bless - ed are the dead which die . . in the

*f* Lord, bless - ed are the dead which die in the Lord :

*f*

*p* Ev - en so, saith the Spir-it, ev - en so, saith the Spirit, for they

*p* *pp*

they rest, they rest from their la -

*cres.* *rit.* *e* *dim.*

rest from their labours, they rest, they rest from their la -

*cres.* *rit.* *e* *dim.*

they rest . . . from their la -

I HEARD A VOICE FROM HEAVEN.

[No. 145.]

-bours, *f a tempo*.

-bours. I heard a voice from heaven say - ing un - to me, Write,

-bours, *f a tempo*.

From hence forth blessed are the dead which die . . . in the Lord, bless -

*cres.* *f*

- ed are the dead which die in the Lord, bless - ed are the

*cres.* *f*

dead which die in the Lord. Ev - en so, saith the Spir - it,

*p*

*mp* *Slower.* *pp*

ev - en so, saith the Spirit, for they rest from their labours, they rest, they

*mp* *Slower.* *pp*

No. 145.]

# I HEARD A VOICE FROM HEAVEN.

*Tempo lmo.*

Bless - ed, bless - ed are the dead which  
rest from their la - bours. Bless - ed are . . the dead which  
die in the Lord; . . for they rest from their la - bours.  
die in the Lord; . . they rest from their la - bours.  
die in the Lord; . . for they rest from their la - bours.  
*dim - in - u - en - do.*

146

# I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

*Moderato.*

*mf* I heard a voice from heaven say - ing unto me, . . Write,  
*mf* Bless - ed are the dead which die in the Lord, bless - ed are the  
*f* dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

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dead which die in the Lord from hence - forth: Yea, saith the

Spirit, yea, saith the Spirit, that they . . may rest, that

they . . may rest, that they may rest from their la -

- bours, that they may rest, may rest from their la - bours;

and . . their works do fol - low them. A - - men.

Revelation xv. 3, 4.

H. SMART.

*Moderato.* (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y ;  
 Lord .  
 Lord God Al - mighty ;

just and true are Thy ways, Thou King, Thou King of saints.  
 Great and

Great and marvellous are Thy works, Lord God Al-might - y ;  
 mar - - vellous are thy works, Lord God Al-might - y ;  
 just and true are Thy ways, Thou King of saints, Thou King of saints.

just and true are Thy ways, . . Thou King, Thou King of saints

Who shall not fear, shall not fear,  
 Who shall not fear, shall not fear Thee, O Lord, and  
 and

*cres.*

glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art  
 glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . .  
 Thou on - ly art ho - - ly, ho - ly. . .  
 ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .  
 Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

## 148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

*Rather slowly.*

The Spir - it and the Bride say, Come, The Spir - it and the Bride say,  
 Come. . . And let him that heareth say, Come, let him that heareth say,  
 Come. And let him that is a - thirst come, and let  
 Come. And let him that is a - thirst, let

him that is a-thirst come. And who - so - ev - er will, and

who-so-ev-er will, let him take the wa - ter of life, let him

let him take the

let him take the wa - ter of life free - ly,

take the wa - ter of life free - ly, and who-so-ev-er

wa - ter, the wa - ter of life free - ly, and who - so-ev-er will, and

will, and who - so - ev - er will, let him

who - so - ev - er will, and who - so - ev - er will,

take the wa - ter of life, the wa - ter of life free - ly.

## We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

*Boldly.*

*f*

We praise Thee, O God, we ac-know-ledge Thee to

*f*

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

-last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-phim con-tin-ual-ly do

*Slower.*

cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

*Slower.*

*a tempo.*

*ff*

Heaven and earth are full of the ma - jes - ty of Thy glo - ry.

*a tempo.*

*mf*

The glo - rious compa - ny of the a - pos - tles

*mf*

*ff*

praise Thee. The good - ly fel - low - ship of the pro - phets praise Thee. The

*mf*

*ff*

no - ble ar - my of mar - tyrs praise Thee. The

ho - ly Church throughout all the world doth ac - know - ledge Thee; The

WE PRAISE THEE, O GOD.

[No. 149.]

Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,

*mf*

true, and on - ly Son; Al - so the Ho - ly Ghost, the

*dim.* *p*

*dim.* *p*

Com - fort - er. Thou art the King of Glo - ry, O Christ.

*f*

Thou art the ev - er - last - ing Son of the Fa - ther.

When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the

*mp*

*mp*

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

The first system of musical notation for the hymn. It consists of a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The melody starts with a half note G4, followed by a half note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

o - pen the kingdom of heaven to all be - liev - ers. Thou

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff features a crescendo marking (*cres.*) above the staff. The lyrics are printed below the notes.

sittest at the right hand of God, in the glo - ry of the Fa - ther.

The third system of musical notation. It continues the melody and accompaniment. The treble staff has a crescendo marking (*cres.*) below the staff. The lyrics are printed below the notes.

We believe that Thou shalt come to be our judge. We therefore pray Thee,

The fourth system of musical notation. It begins with a tempo change marking *p Slower.* above the staff. The treble staff has a piano marking (*p*) below the staff. The lyrics are printed below the notes.

help Thy servants, whom Thou hast redeem - ed .. with Thy precious

The fifth system of musical notation. It continues the melody and accompaniment. The treble staff has a piano marking (*p*) below the staff. The lyrics are printed below the notes.



WE PRAISE THEE, O GOD.

[No. 149.]

*cres.*

blood. Make them to be numbered with Thy saints, in glo - ry ev - er - last - ing.

*cres.*

*p*

O Lord, save Thy peo - ple, and bless Thine

*p*

heritage. Govern them and lift them up for ev - er.

*Tempo primo.*

Day by day we mag - ni - fy Thee ; And we wor - ship Thy name, ev - er

*f Tempo primo.*

*p*

world without end. Vouchsafe, O Lord, to keep us this day

*p*

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. *f* O

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

## We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

*Moderato, but to be sung Chant-wise, and not in strict time.*

We praise Thee, O God, we acknowledge Thee to be the

*Moderato. (♩ = 88.)*

Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

-last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-

-in. To Thee cheru-bin and ser-a-phin con-tin-ual-ly do cry,

*dim.*

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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HARMONY.  
*Slowly.*

*p* Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are *cres.*

*p* *Slowly.* *cres.*

*Tempo 1mo.*

full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous

*Tempo 1mo.*

com - pa - ny of the a - pos - tles praise . . . Thee. The

The musical score is written for a four-part harmony. It begins with a 'HARMONY. Slowly.' instruction. The first system shows the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are 'Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are'. The second system continues the 'Slowly.' section with the lyrics 'full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous'. The third system marks a change to 'Tempo 1mo.' (moderato) with the lyrics 'com - pa - ny of the a - pos - tles praise . . . Thee. The'. The score uses a key signature of one sharp (F#) and a common time signature (C). Dynamics include piano (p) and crescendo (cres.).

WE PRAISE THEE, O GOD.

[No. 150.]

goodly fellowship of the pro - phets praise . . . Thee. The

This system contains the first three staves of the musical score. The top staff is the vocal melody, the middle is the alto part, and the bottom is the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are 'goodly fellowship of the pro - phets praise . . . Thee. The'.

no - ble ar - my of mar - tyrs praise . . . Thee. The

This system contains the next three staves. The lyrics are 'no - ble ar - my of mar - tyrs praise . . . Thee. The'. The piano part includes a dynamic marking 'p' (piano) at the end of the system.

ho - ly Church throughout all the world, doth ac - know - ledge

This system contains the final three staves of the piece. The lyrics are 'ho - ly Church throughout all the world, doth ac - know - ledge'. The piano part includes a dynamic marking 'p' (piano) at the end of the system.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line and a concluding phrase. Dynamics include *cres.* (crescendo), *p* (piano), *pp* (pianissimo), *rall.* (rallentando), and *a tempo*. The piano part features a steady accompaniment with some melodic lines in the right hand.

Thou; The Fa - ther of an in - fin - ite ma - jes - ty; Thine  
 hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly  
 Ghost, the Com - fort - er. Thou art the King of Glo - ry, O . . . .

WE PRAISE THEE, O GOD.

[No. 150.]

Christ. Thou art the ev-er-last-ing Son of . . the Fa - ther.

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note 'Christ' followed by eighth notes for 'Thou art the ev-er-last-ing Son of . . the Fa - ther'. The piano accompaniment consists of chords and moving lines in both hands.

When Thou tookest up - on Thee to de - liv - er man, Thou didst not ab -

The second system continues the vocal melody and piano accompaniment. The vocal line has a dynamic marking of *p* (piano) at the beginning. The piano accompaniment also features a *p* marking. The melody continues with eighth and quarter notes.

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

The third system concludes the vocal melody and piano accompaniment. The vocal line includes a *cres.* (crescendo) marking. The piano accompaniment also has a *cres.* marking. The system ends with a final chord in the piano part.

death, Thou didst o - pen the king-dom of heaven to all be - liev - ers.

*mf* Thou sittest at the right hand of God, in the Glo - ry of the

*p* Fa - ther. We believe that Thou shalt come to . . be . . our . .

The musical score is written for three parts: Soprano, Alto/Tenor, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano part provides harmonic support for the vocal lines. Dynamics include *mf* (mezzo-forte) and *p* (piano).



judge. *pp* We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

*pp*

*cres.* with Thy precious blood. Make them to be num-ber-ed with Thy saints, in *f*

*cres.*

*cres.* *f*

*p* glory ev - er - last-ing. O Lord, save Thy people, and bless Thine her - it -

*p*

*p*

*cres.* *rall.*

- age. Gov - ern them and lift them up for ev - er.

*cres.* *rall.*

*cres.* *rall.*

*a tempo.*

Day by day we mag - ni - fy Thee ; And we worship Thy name, ev - er

*a tempo.*

*ff a tempo.*

world with - out end. Vouch - safe, O Lord, to keep us this day with - out

*p*

*p*

sin. O Lord, have mercy up - on us, have mer - cy up -

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in . .

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

*Slower.* *p* *pp* *rall.*

*Slower.* *p* *pp* *rall.*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system concludes the piece with a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

## We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

*Allegro.*

*f* we acknowledge Thee to be . . the Lord.

*f* TENORS AND BASSES. *f* We praise Thee, O God,

*Allegro.*

*f*

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

*p*

Thee all an - gels cry a - loud, the heavens, and all the powers there-

WE PRAISE THEE, O GOD.

[No. 151.]

*p*

in. To Thee che-ru-bin and ser-a-phin con-tin-u-al-ly do cry,

*p*

*pp*

Ho - ly, ho - ly, ho - ly, . . Lord God of Sab - a - oth; Heaven

*pp*

*f*

*ff*

. . and earth are full of the ma - jes - ty of Thy glo - ry.

*ff*

The musical score is written for three parts: Soprano, Alto/Tenor, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each with a vocal line and a piano accompaniment.

**System 1:**

- Soprano:** Starts with a whole rest, then sings "praise . . Thee." with a forte (*f*) dynamic.
- Alto/Tenor:** Sings "The glo-rious com - pany of the a - pos - tles praise Thee." with a mezzo-forte (*mf*) dynamic.
- Piano:** Accompaniment with a mezzo-forte (*mf*) dynamic.

**System 2:**

- Soprano:** Sings "praise . . Thee." with a forte (*f*) dynamic.
- Alto/Tenor:** Sings "The goodly fel-lowship of . . the prophets praise Thee." with a mezzo-forte (*mf*) dynamic.
- Piano:** Accompaniment with a mezzo-forte (*mf*) dynamic.

**System 3:**

- Soprano:** Sings "The no-ble ar - my of . . . mar - tyrs praise Thee. The" with a mezzo-forte (*mf*) dynamic.
- Alto/Tenor:** Sings "praise . . Thee." with a forte (*f*) dynamic.
- Piano:** Accompaniment with a mezzo-forte (*mf*) dynamic.

WE PRAISE THEE, O GOD.

[No. 151.]

*dim.*

ho - ly Church throughout all the world . . doth ac - knowledge Thee ; The

*dim.*

*dim.*

*The minims a little slower.*

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

*The minims a little slower.*

*ritard.*

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

*p ritard.*

*p ritard.*

*Tempo imo.*

Thou art the King of Glo-ry, O . . . Christ. Thou art the

*f*

*Tempo imo.*

*f*

ev - er - last - ing Son, the Son . . . of the Fa - ther.

*f*

*pp* When Thou took-est up - on Thee to de - liv - er man, Thou

*pp*

*pp*

*pp*



WE PRAISE THEE, O GOD.

[No. 151.]

*cres.*

didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -

*cres.*

*cres.*

*rit.* *a tempo.* *f*

- come the sharp-ness of death, Thou didst o - pen the kingdom of hea -

*rit.* *a tempo.* *f*

*rit.* *f a tempo.*

- ven to all . . . be - liev - ers. Thou sit-test at the

*ff*

*ff*

right... hand of God, in the glo - ry of the Fa - ther.

This system consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

We be-lieve that Thou shalt come to be . . . our judge.

We be-lieve that Thou shalt come . . . to be our judge.

We be-lieve that Thou shalt come to be . . . our judge.

This system consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are written below the vocal staves. The piano part begins with a *p* (piano) dynamic marking.

## TENORS AND BASSES.

*mf*

We there - fore pray Thee, help Thy ser-vants, whom Thou hast re -

This system consists of two staves. The top staff is for Tenors and Basses, and the bottom staff is for piano accompaniment. The lyrics are written below the Tenors and Basses staff. The piano part begins with a *p* (piano) dynamic marking.

deem-ed with Thy pre - cious blood. Make them to be num - bered

This system features a vocal line in G major (one sharp) and 4/4 time. The vocal melody consists of eighth and quarter notes. The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand.

with Thy saints, in glo - ry ev - er - last . . .

This system continues the vocal and piano parts. The vocal line includes a *rall.* (rallentando) marking over the final notes. The piano accompaniment also features a *rall.* marking and a *p* (piano) dynamic marking.

O Lord, save, . . . save Thy peo - ple, and bless . . .  
- ing.

This system contains the final vocal and piano parts. The vocal line begins with an *a tempo.* marking and a *p* (piano) dynamic. It ends with a *cres.* (crescendo) marking. The piano accompaniment also begins with an *a tempo.* marking and ends with a *cres.* marking.

... Thine her - it - age. Gov - ern them and lift them

up, lift them up for ev - er. Day by day we

mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It features a piano accompaniment with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is marked 'cres.' (crescendo). The dynamics include 'f' (forte) and 'ff' (fortissimo). The lyrics are: '... Thine her - it - age. Gov - ern them and lift them up, lift them up for ev - er. Day by day we mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.'

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

*p*  
Vouchsafe, O Lord, to keep us, to keep us this

*p*  
day with - out . . sin. O Lord, have mer - cy up -

*rall.*  
- on . . us, have mer - - - cy up - on

*a tempo.*  
*p*  
O . . Lord, let Thy mer - cy light - en up -  
us. *a tempo.*

*a tempo.*  
*Ped.*

( 429 )

on . . us, as our trust . . is in . . Thee. O

Lord, in Thee have I trust - ed, let me nev - -

er be con - found - - ed.

er be con - found - - ed.

er be con - found - - ed.

The musical score is written for voice and piano. It features three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The lyrics are: 'on . . us, as our trust . . is in . . Thee. O', 'Lord, in Thee have I trust - ed, let me nev - -', and 'er be con - found - - ed.' The piano accompaniment includes a grand staff with treble and bass clefs. The score is marked with 'f' (forte) and 'ff' (fortissimo) dynamics. The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

## We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

*Vivace.*

*f*

We praise Thee, O God, we ac-knowledge Thee to be the

*f*

*Vivace. (♩ = 126.)*

*f*

Lord. All the earth doth worship Thee, the Father ev-er-last-

*mf*

-ing. To Thee all an-gels cry a-loud, the heavens, and all the

*mf*

*p*

powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do

cry, . Ho - ly, ho - ly, ho - ly,  
cry, . . Ho - ly,

Heaven . . . and earth are  
- ly, Lord God of Sab - a - oth; Heaven and earth are . .



WE PRAISE THEE, O GOD.

[No. 152.]

full.. of the ma-jesty of Thy glo-ry.

*mf*

The

*dim.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics 'full.. of the ma-jesty of Thy glo-ry.' are written below the vocal line. The system ends with a measure containing a half note G4 and a quarter note A4, with the dynamic marking *mf* above it and the word 'The' below it. The piano accompaniment continues with a half note G3 and a quarter note A3, with the dynamic marking *dim.* above it.

*f*

*cres.* praise . . . Thee,

glorious com-pany of the a-pos-tles praise . . . Thee, The

*p* *f*

This system contains the third and fourth staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics 'glorious com-pany of the a-pos-tles praise . . . Thee, The' are written below the vocal line. The system ends with a measure containing a half note G4 and a quarter note A4, with the dynamic marking *f* above it. The piano accompaniment continues with a half note G3 and a quarter note A3, with the dynamic marking *p* above it.

*f*

*cres.* praise . . . Thee. The

goodly fellowship of the prophets praise . . . Thee.

*p* *f*

This system contains the fifth and sixth staves of music. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (bass clef) starts with a half note G3, followed by a quarter note A3, and then a half note B3. The lyrics 'goodly fellowship of the prophets praise . . . Thee.' are written below the vocal line. The system ends with a measure containing a half note G4 and a quarter note A4, with the dynamic marking *f* above it. The piano accompaniment continues with a half note G3 and a quarter note A3, with the dynamic marking *p* above it.

no - ble ar - my of mar - tyrs *cres.* *f* praise . . . Thee. The  
 praise . . . Thee. The  
 all the world doth acknowledge Thee ;  
 - ho - ly Church throughout all the world doth ac - know - ledge Thee ; The  
 all the world doth acknowledge Thee ;  
 ho - ly Church throughout all the world doth ac - know - ledge Thee ;  
 Thine hon - our - a - ble,  
 Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,  
 Thine hon - our - a - ble,  
*dim.*

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score consists of eight systems of music. The first system shows the vocal parts entering with the lyrics 'no - ble ar - my of mar - tyrs' and 'praise . . . Thee. The'. The piano accompaniment provides a harmonic foundation. The second system continues the vocal parts with 'praise . . . Thee. The'. The third system features the vocal parts singing 'all the world doth acknowledge Thee ;'. The fourth system has the vocal parts singing '- ho - ly Church throughout all the world doth ac - know - ledge Thee ; The'. The fifth system continues with 'all the world doth acknowledge Thee ;'. The sixth system has the vocal parts singing 'ho - ly Church throughout all the world doth ac - know - ledge Thee ;'. The seventh system features the vocal parts singing 'Thine hon - our - a - ble,'. The eighth system continues with 'Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,'. The final system shows the vocal parts singing 'Thine hon - our - a - ble,' with a 'dim.' (diminuendo) marking. The piano accompaniment is written in a grand staff (treble and bass clef) and provides a rich harmonic texture throughout the piece.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,  
 true, and on - ly Son; Al - so the Ho - ly Ghost, the  
 true, and on - ly Son; Al - so the Ho - ly Ghost,  
 Com - fort - er. Thou art the King of Glo - ry, O  
 Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

*dim.* *p* *dim.* *p* *f* *es.* *f* *dim.*

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in G major (one sharp) and 4/4 time. The first system contains the first three lines of the vocal parts, with piano markings of *dim.* and *p*. The second system continues the vocal parts with a *f* marking, and includes the piano accompaniment. The third system continues the vocal parts and piano accompaniment, with a *dim.* marking at the end. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

ALL THE VOICES IN UNISON.

*p* When Thou tookest up - on Thee to de - liv - - er man, Thou

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic and the lyrics "When Thou tookest up - on Thee to de - liv - - er man, Thou". The piano accompaniment consists of chords and moving lines in both hands.

didst not ab - hor the . . Vir - gin's womb. . .

The second system of the musical score. The vocal line continues with the lyrics "didst not ab - hor the . . Vir - gin's womb. . .". The piano accompaniment continues with chords and moving lines.

When Thou hadst o - vercome the sharp - ness of death, Thou didst

The third system of the musical score. The vocal line continues with the lyrics "When Thou hadst o - vercome the sharp - ness of death, Thou didst". The piano accompaniment continues with chords and moving lines.

o - pen the kingdom of heaven to all be - liev - ers. Thou

The fourth system of the musical score. The vocal line continues with the lyrics "o - pen the kingdom of heaven to all be - liev - ers. Thou". The piano accompaniment continues with chords and moving lines.

WE PRAISE THEE, O GOD.

[No. 153]

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The lyrics 'sit-test at the right hand of God, in the glo-ry of the' are written below the vocal line.

Second system of musical notation. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'Fa - ther. We believe that Thou shalt come . . . to be our' are written below the vocal line.

Third system of musical notation. The vocal line has a half note rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. The lyrics 'judge. . . We there-fore pray Thee, help Thy' are written below the vocal line.

Fourth system of musical notation. The vocal line begins with a half note C5, followed by a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment continues. The lyrics 'ser - vants, whom Thou hast re - deem - ed . . . with Thy precious' are written below the vocal line.

*cres. poco a poco.*

blood. . . Make . . them to be num - - bered

*cres. poco a poco.*

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

*cres.*

peo - ple, and bless . . Thine her - it - age. Gov - ern

*cres.*

WE PRAISE THEE, O GOD.

[No. 162.]

them and lift them up *f* for ev - - er.

*ff*  
Day by day we . . mag - ni - fy . Thee ; And we wor - ship Thy

*p*  
name, ev - er world with-out . . end. Vouch-safe, O Lord, to keep us

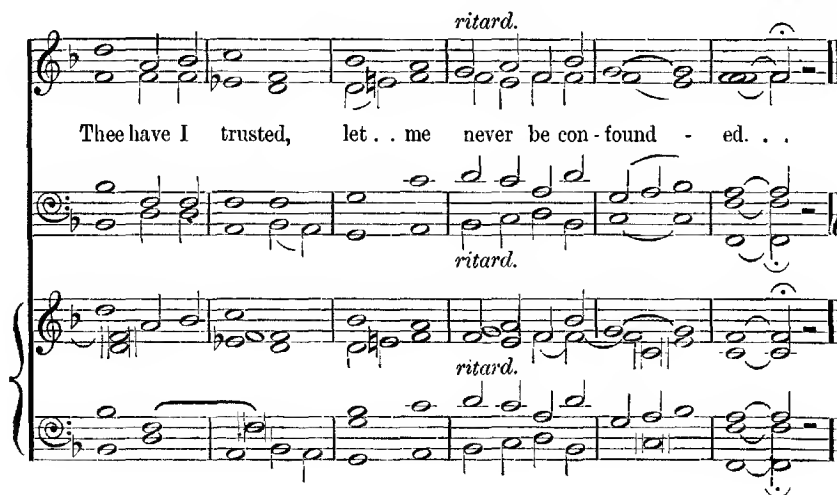
First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "this day without sin. O . . . Lord, have mer-cy up - on us, have". The music is in a key with one flat (B-flat) and a common time signature.

Second system of the musical score. The lyrics continue: "mer-cy up - on us. O Lord, let Thy mer-cy light - en up - on us,". The piano accompaniment includes some chromatic movement in the right hand.

Third system of the musical score. The lyrics are: "as our trust . . is in Thee. O Lord, in Thee, in". This system includes performance markings: "cres. ritard." above the first measure of the vocal line, and "cres. ritard." above the first measure of the piano line. A "mf" (mezzo-forte) marking appears above the piano line in the final measure. The piano accompaniment features a prominent arpeggiated figure in the left hand.



*ritard.*



Thee have I trusted, let . . me never be con - found - ed . .

*ritard.*

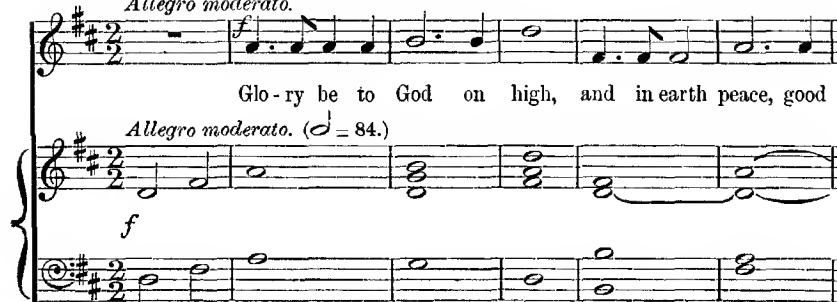
## 153

## Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

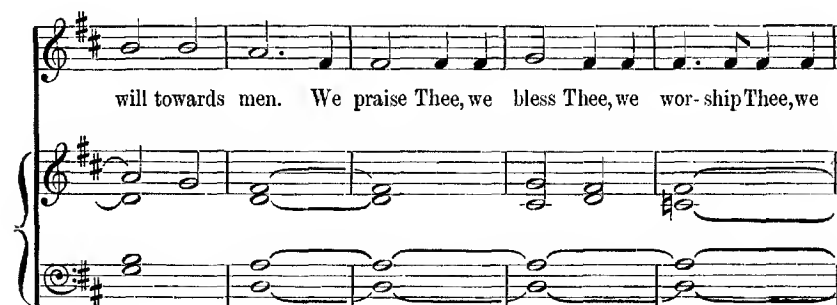
J. F. BRIDGE.

*Allegro moderato.*


Glo - ry be to God on high, and in earth peace, good

*Allegro moderato. (♩ = 84.)*

*f*



will towards men. We praise Thee, we bless Thee, we wor - ship Thee, we

glo-ri-fy Thee, we give thanks to Thee for Thy great glo - -

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are 'glo-ri-fy Thee, we give thanks to Thee for Thy great glo - -'. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.

- ry, O Lord God, heaven-ly King, God the

The second system of the musical score. The vocal line continues with the lyrics '- ry, O Lord God, heaven-ly King, God the'. The piano accompaniment continues with the same rhythmic pattern.

Fa-ther Al-might - y. *Not slow.* *p* O Lord, the on-ly-begotten

*Not slow. (♩ = 96.)*

The third system of the musical score. The vocal line has a measure rest followed by 'Fa-ther Al-might - y.' and then 'O Lord, the on-ly-begotten'. The piano accompaniment has a measure rest followed by the same melody. The tempo marking '*Not slow.*' and the dynamic '*p*' (piano) are present. A note value indicator '(♩ = 96.)' is also shown.

Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

The fourth system of the musical score. The vocal line continues with the lyrics 'Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that'. The piano accompaniment continues with the same rhythmic pattern.

GLORY BE TO GOD ON HIGH.

[No. 153.]

The musical score is written for voice and piano. It consists of four systems of music. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "tak-est a-way the sins of the world, have mer-cy up-on us. Thou that tak-est a-way the sins of the world, have mer-cy up-on us. Thou that tak-est a-way the sins of the world, re-ceive our prayer. Thou that sit-test at the right hand of God the". The score includes dynamic markings such as *cres.* (crescendo), *pp* (pianissimo), and *ff* (fortissimo). Pedal markings (*Ped.*) are placed below the piano part in the third and fourth systems. The first system has a *cres.* marking above the vocal line and a *pp* marking above the piano line. The second system has a *cres.* marking above the vocal line and a *pp* marking above the piano line. The third system has a *cres.* marking above the vocal line and a *pp* marking above the piano line. The fourth system has a *ff* marking above the vocal line and a *pp* marking above the piano line.

*cres.* *pp*  
tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

*cres.* *pp*  
tak-est a-way the sins of the world, have mer-cy up -

*cres.* *pp*  
- on us. Thou that tak-est a-way the sins of the world, re -

*ff* *pp*  
- ceive our prayer. Thou that sit-test at the right hand of God the

*Ped.*

*pp* *rall.* *Allegro.*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

*Allegro.* (♩ = 116.)

*pp* *f*

*Ped.*

ho - ly; Thou on - ly art the Lord; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

## Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

*With spirit.*

*f* Glo - ry be to God on high, . . and in earth peace, good

*p*

*With spirit. (♩ = 120.)*

*f*

will towards men. We praise Thee, we bless Thee, we worship Thee, we

*f*

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood markings are 'a little slower.' and 'dim.' (diminuendo). The lyrics are: 'heavenly King, God the Fa - ther Al - night - y. O Lord, the on - ly - be - got - ten Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa - ther, that tak - est a - way the sins of the'.

*a little slower.*  
p  
p  
*a little slower.*  
p  
p  
on - ly - be - got - ten Son Je - su Christ; O Lord God, Lamb of God,  
dim.  
Son of the Fa - ther, that tak - est a - way the sins of the  
dim.  
dim.

GLORY BE TO GOD ON HIGH.

[No. 164.

*dim.*

world, have mer-cy up-on us. Thou that takest away the sins of the

*pp* *p* *dim.*

*dim.*

world, have mer-cy up-on us. Thou that takest away the sins of the

*pp* *p* *dim.*

*pp* *cres.* *mf*

world, receive our prayer. Thou that sittest at the right hand of God the

*pp* *p* *cres.* *mf*

dim. *pp* *rall.* *Tempo 1mo.* *mf*  
Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. *pp* *rall.* *mf* *Tempo 1mo.*  
ho - ly; Thou on - ly art the Lord; Thou on - ly, O

*cres.*  
Christ, with the Ho - - ly Ghost, art most high in the

*f*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The tempo markings are 'Tempo 1mo.' and the dynamic markings are 'dim. pp', 'rall.', 'mf', 'cres.', and 'f'. The key signature is one sharp (F#).



GLORY BE TO GOD ON HIGH.

[No. 154.]

glo - ry of God the Fa - - - ther. A - men.

This musical score is for a hymn in G major, 4/4 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

*Slowly.* *mf* *p* *f* *p*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,  
 heaven and earth are full of Thy glo - ry: Glo - ry  
 be . . to Thee, O Lord . . . most . . high. A - men.

This musical score is for a hymn in B-flat major, 3/4 time. It is marked 'Slowly'. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The hymn concludes with a double bar line.

## Holy, holy, holy.

(SANCTUS.)

W. H. MONK.

*Moderato.*

*pp*  
Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

*ff*  
SOPRANOS 1 & 2.  
Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

*ff*  
BASSES 1 & 2.

*dim.* *cres.*  
*pp*  
hea - ven and earth are full of Thy glo - ry:

*mf*  
*dim.* *pp* *cres.*

*f*  
Gt. Trumpet.  
Glo - ry be to Thee, O

*f*

*p*  
Lord . . most high. *Sw. Reed.* A - men.

*pp*

## Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

*Largo.* *p* *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

*Allegro.* *f*

heaven and earth are full of the maj - es - ty, the

maj - es - ty of Thy . . . great glo - ry:

Glo - ry be to Thee, glo - ry be to Thee,

*cres.* *f<sup>ten.</sup>* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

*cres.* *f<sup>ten.</sup>* *Adagio.* *dim.*

## Holy, holy, holy.

(SANCTUS.)

F. C. MACKER.

*Moderato.*

*mf* *p* Ho-ly, ho-ly,

*mf* *f* ho - ly, Lord God of hosts, . . . Ho - ly, ho-ly, ho - ly, Lord God of

*ff* hosts, heaven and earth are full of the maj - es - ty, are

From The Bristol Anthem Book, by permission of Mr. W. Croton Hemmings, Bristol.

full of the maj - es - ty of Thy glo - - ry:

This system contains the first two staves of the musical score. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'full' followed by a series of eighth notes for 'of the maj - es - ty of Thy glo - - ry:'. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. f Organ. f

This system contains the next two staves. The vocal part continues with 'Glo - ry be to Thee, O Lord most high, Glo - ry be to'. Dynamics include *ff* (fortissimo) and *p* (piano). The piano accompaniment features a section marked 'Without organ.' followed by a section marked 'f Organ. f'.

Thee, O Lord most high. A - - - men.

This system contains the final two staves of the page. The vocal part concludes with 'Thee, O Lord most high. A - - - men.' Dynamics include *ff*, *rit.* (ritardando), and *p*. The piano accompaniment also includes *rit.* and *p* markings.

# Dayspring.

J. STAINER.

*Andante.* *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

*Andante.* ( $\text{♩} = 100.$ ) *mf* *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

*dim.* *cres.* *f*

*dim.* *cres.* *f*

Day - spring Come, and en - light - en

*p* *dim.*

Without Ped. ( 454 )

them that sit in dark-ness, come, and en-light-en them that sit in

dark-ness... and in the shadow of... death, come, and en-light-en,

come, and en-light-en them that sit in dark-ness, come, come!

( 455 )

Detailed description: This is a musical score for a hymn titled 'O Day Spring'. It is arranged for voice and piano. The score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The piano part has a 'Ped.' (pedal) marking. The second system continues the vocal melody and piano accompaniment. The third system concludes the piece with a 'cres.' (crescendo) marking. The lyrics are written below the vocal line. The page number (455) is at the bottom.

# 160    O King, and Desire of all nations.

J. STAINER.

*Moderato. (♩ = 60.)*  
*Smoothly.*

The piano introduction consists of two staves. The right hand plays a series of ascending and descending eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *mf* and *cres.* (crescendo). The tempo is marked *Moderato* with a quarter note equal to 60 beats per minute. The mood is *Smoothly*. The piece is in 2/2 time and D major.

*mf* *cres.*

*Ped. ad lib.*

The first line of the hymn features a vocal melody and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "O King, and De - sire of all na - tions, Thou". The piano accompaniment supports the vocal line with a steady eighth-note pattern. Dynamics include *f* and *cres.* (crescendo).

*f* *cres.*

The second line of the hymn continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Cor - ner Stone, who hast made both one; Come, and save". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *dim.* (diminuendo) and *p* (piano).

*dim.* *p*

*dim.* *p*



man, whom Thou formedst from the clay, come and save man, whom Thou  
formedst from the clay, come and save man, whom Thou formedst from the  
clay, come and save . . man, whom Thou

*pp* *cres.* *pp* *cres.* *pp* *cres.* *f* *dim.* *cres.* *f* *dim.* *p* *p* *p* *p* *Sw. p*

*Without Ped.*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

form-edst from the clay, come and save . .

*p*

*p*

*p*

man, come and save . . man.

*pp* *poco rit.*

*pp* *poco rit.*

*pp* *poco rit.* *Tempo Imo.* *ppp*

*Ped.*

come ! . .

*ppp*

*ppp*

*rall.* *rall.*

*32 ft.*

*Slowly.*

*p*

Je - su, Word of God In - car - nate, Of the Vir - gin

*p*

mo - ther born; On the cross Thy sa - cred bod - y For us

*p*

men with nails was torn. Cleanse us in the sa - cred

*p*

foun - tain, O - pened in . . Thy pierc - ed side; Feed us . .

*cres.* *dim.* *p* *p*

*cres.* *dim.* *p* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

Je - su, hear us; O Je - su, save us:

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

- men, A - men, A - men, A - men. . .

. . . A - men, . . . A - men, . . . A - men. . .

# 162 Lord, for Thy tender mercies' sake.

R. FARRANT.

*Slowly and very sustained.* lay not our sins

*mf* Lord, for Thy ten - der mer - cies' sake, lay not our

*mf* to our charge,

sins to our charge, but for - give that is past, and

give us grace to a-mend our sin - ful lives; to de - cline from

*dim.* sin, and in - cline to vir - tue, *p* that

that we may walk with a *p*

*dim.* that we may walk with a *p*

that we may walk with a per - fect heart, . . . *cres.*

*p* we may walk with a per - fect heart, . . . *cres.*

per - fect heart, with a per - fect heart, that we may

*cres.*

walk that we may walk with a per - fect heart, with a per - fect heart be -

walk with a per - fect heart,

fore Thee now and ev - er - more, that we may

*f* that we may

that we may walk with a

*f* walk that we may walk with a per - fect heart, with a per - fect heart, . . . . . heart, that we may walk with a per - fect heart, with a

walk with a per - fect heart, with a per - fect

per - fect heart, . . . . .

*cres.*

heart, . . . . . heart, that we may walk with a per - fect heart, with a

*cres.* heart, that we may walk with a per - fect heart,

*p*

per - fect heart be - fore Thee now and ev - er - more.

*dim. al fine.*

*p*

*dim. al fine.*

## Abide with me.

H. F. LYTE.

R. G. THOMPSON.

*With expression.*

*mf*

A - bid - e with me : fast falls the ev - en - tide ; The dark - ness

A - bid - e with me : fast falls . . the ev - en - tide ;

*mf*

A - bid - e with me : fast falls the ev - en - tide ;

*cres.*

deep - ens ; Lord, with me a - bid - e : When other helpers fail, and

*cres.*

*dim.*

com - forts flee, Help of the helpless, O a - bid - e with me.

*dim.*

*mf*

Swift to its close . . ebbs out life's lit - tle day ; Earth's joys grow

Swift to its close ebbs out . . . life's lit - tle day ;

*mf*

Swift to its close . . ebbs out life's lit - tle day ;

From *The Bristol Anthems Book*, by permission of Mr. W. Crofton Hemmons Bristol

dim, its glories pass a - way; . . Change and de - cay in all a -

*p*

- round I see: . . O Thou, who changest not, a - bide with me.

*cres.* *dim.*

SOPRANOS ONLY. *Smoothly.*

*mf* I need Thy presence ev'-ry pass - ing hour; What but Thy

*mf*

*cres.* grace can foil the tempt - er's power? Who like Thy - self my guide and

*cres.*



ABIDE WITH ME.

[No. 163

stay can be? Through cloud and sun-shine, O a-bide with me.

*f* *p*

TENORS AND BASSES.

I fear no foe, with Thee at hand to bless;

*f* *ten.* *dim.* *ten.*

*f sostenuto.* *dim.*

Ills have no weight, and tears no bit-ter-ness:

*cres.* *with expression.* *p* *cres.*

ALL THE VOICES IN UNISON.

Where is death's sting? Where, grave, thy vic-to-ry? I

*cres.* *ff* *cres.* *ff*

tri - umph still, if Thou a - bide with me.

This system contains the vocal melody and piano accompaniment for the first line of the hymn. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature change from two flats to one flat (F major). The piano accompaniment is in the bass clef.

HARMONY. *pp* *cres.*

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

This system continues the piano accompaniment. It includes the word "HARMONY." above the staff. The dynamics are marked *pp* (pianissimo) at the beginning and *cres.* (crescendo) towards the end of the system.

*mf*

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

*mf*

This system continues the piano accompaniment. The dynamic *mf* (mezzo-forte) is marked above the staff.

*Slower.* *f*

flee : In life and death, O Lord, a - bide with me. A - men.

*Slower.*

This system concludes the piano accompaniment. It includes the word "Slower." above the staff and the dynamic *f* (forte). The system ends with a double bar line.

J. KEBLE.

E. TURNER.

*Andante con moto.* (♩ = 93.)

First system of the piano introduction. Treble and bass staves in G major, 3/4 time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G2, followed by quarter notes F2, E2, and D2. Dynamics include *mf*.

Second system of the piano introduction. Treble and bass staves continue the harmonic progression. The treble staff has half notes D5, C5, B4, and A4. The bass staff has half notes C3, B2, A2, and G2. Dynamics include *Ped.* (pedal).

First system of the vocal entry. Treble staff with lyrics: "Sun of my soul, Thou Saviour dear, It is not". Dynamics include *mf* and *cres.*

Second system of the vocal entry. Treble staff with lyrics: "night if Thou be near; O may no earth-born cloud a - rise To hide Thee". Dynamics include *mf* and *cres.*

Third system of the vocal entry. Treble staff with lyrics: "from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,". Dynamics include *p* and *cres.*

*f* It is not night if Thou be near. *p*

*f*

SOPRANO SOLO (OR ALL THE SOPRANOS).

*p* When the soft dew of kind - ly sleep My wea - ried

*pp*

*Without Ped.*

eye - lids gen - tly steep, Be my last thought, how

*cres.* *pp>*

*cres.*

*f* sweet to rest For ev - er on my Sa - viour's breast.

*pp* *cres.* *Ped.*

SUN OF MY SOUL.

[No. 164.]

CHORUS

*p* *cres.* *f*

Be my last thought, how sweet to rest For ev - er, for

*p* *cres.* *f*

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

*mf*

A - bide with me from morn till eve,

*f* *p*

For without Thee I can - not live; A - bide with me when

*cres.* *p*

night is nigh, For with-out Thee I dare not die.

*pp*

CHORUS.

A - bidewith me when night is nigh, For with-out Thee I

*pp* *cres.* *f*

dare not die. If some poor wan - d'ring child of Thine

Havespurned to - day the voice Di - vine, Now, Lord, the gra - cious

*cres.*

work be - gin; Let him no more lie down in sin.

*f*

SUN OF MY SOUL.

[No. 164.]

TENORS AND BASSES.

Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

This system contains the first line of music for Tenors and Basses. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the staff.

CHORUS. *A little slower.*

Be ev' - ry mourn - er's sleep to - night, Like in - fant's slum - bers,

This system contains the second line of music for the Chorus. It continues with a treble clef, key signature of one sharp, and common time. The melody features a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the staff.

pure and light. Be ev' - ry mourn - er's sleep to - night,

This system contains the third line of music for the Chorus. It continues with a treble clef, key signature of one sharp, and common time. The melody features a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the staff.

Like in - fant's slum - bers, pure . . . and light.

This system contains the fourth line of music for the Chorus. It continues with a treble clef, key signature of one sharp, and common time. The melody features a half note G4, followed by quarter notes A4, B4, and C5. The lyrics are written below the staff.

*Moderato maestoso* (♩ = 92).

First system of piano accompaniment. Treble and bass staves in 4/4 time, key of D major. The melody in the treble staff begins with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The bass staff provides harmonic support with chords and single notes. A forte (f) dynamic marking is present.

ALL THE VOICES IN UNISON.

Second system. The vocal melody enters in the treble staff with the lyrics "Come near and bless . . . us when . . . we wake,". The piano accompaniment continues in the bass staff. A forte (f) dynamic marking is present.

Third system. The vocal melody continues with the lyrics "Ere through the world . . . our way . . . we take,". The piano accompaniment provides harmonic support. A forte (f) dynamic marking is present.

Fourth system. The vocal melody concludes with the lyrics "Till in the ocean of Thy love We lose our -". The piano accompaniment continues. A forte (f) dynamic marking is present.



SUN OF MY SOUL.

[No. 164.]

- selves in heaven a - bove. Till in the o - cean of Thy

We lose our-selves in heaven a - bove. In the o - cean of Thy

love . . . We lose our-selves in . . . her-ven, . . . in

heaven . . . a - bove.

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Detailed description: This is a musical score for the hymn 'Sun of My Soul'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4. The first system shows the vocal line entering with the lyrics '- selves in heaven a - bove.' and the piano accompaniment. The second system continues the vocal line with 'Till in the o - cean of Thy' and the piano accompaniment. The third system features a more complex piano accompaniment with many sixteenth notes, while the vocal line has the lyrics 'love . . . We lose our-selves in . . . her-ven, . . . in' and 'heaven . . . a - bove.' The score ends with a page number '( 473 )'.

G. THRING.

H. H. WOODWARD.

*Andante sostenuto. (♩ = 69.)*

*Sv. Oboe*  
*Ch. Stop. Diap. p*

*p*

*The*  
*p*

*And*

ra - diant morn hath passed a - way, And spent,  
The radiant morn hath passed a - way, And spent,

spent too . . soon her gold - - en . . store ; *cres.* The  
and spent too soon her gold - - en store ;  
and spent too soon her golden store, her golden store ;

THE RADIANT MORN.

[No. 163.]

shadows of de - parting day Creep on . . once . . more, *dolce.*

*cres.* The shadows of de-parting day Creep on once more, *mf.*

*cres.* *dim.* *mf.*

shadows of de - parting day Creep on once more.

*mf.* Creep on once more.

*p* *Voix celeste.*

Our life is but an au - tumn

*p*

( 475 )

day, Its glo - rious noon, its noon how quickly past! *mf* Lead

us, O . . Christ, Thou liv - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last, *mf* Lead us, O Christ, Thou

home, safe home at last, home at last, *mf* Safe home at last, safe home at last, *dim.* *Sw.*

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THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home . . . at  
 liv - ing Way, Safe home at last, . . . safe home, safe home at  
 Safe home at last, . . . safe home . . . at

*rall. e dim.*

last. . . . . *a tempo.* *Un poco Allegro.*  
*pp*  
 last. . . . . *pp* Where saints are clothed in spot - less  
*pp*  
 last. . . . . *pp a tempo.* *Un poco Allegro. (♩ = 100.)*  
*pp a tempo.* *Su.*

And eve - - ning shad - ows nev - er  
*cres.*  
 white, And evening shadows nev - er fall, and evening shadows nev - er  
*cres.*  
*Gr.* *cres.* *f*

## THE RADIANT MORN.

fall ; Where Thou, where Thou, E - ter - nal Light of light,  
 E - ter - nal light, Art  
 E - ter - nal Light of light,  
 Where Thou, where Thou, Eternal Light of light,  
 cres - cen - do. mf  
 Lord . . of all, . . art Lord . . of all. . Where saints are  
 cres - cen - do. mf  
 cres - cen - do. mf  
 clothed in spot - less white, And eve - ning shadows never  
 cres.  
 cres.

The musical score is written for voice and piano. It consists of four systems of music. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano part is written in the right and left hands. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *f*, *p*, *cres.*, and *mf*.

THE RADIANT MORN.

[No. 165.]

Where Thou, E - ter - nal Light of light,  
fall, Where Thou, E - ter - nal Light of light, Art  
Lord of all, art Lord of all, . . . . . art  
Lord of all.

The musical score is written for voice and piano. It begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal part starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The piano accompaniment also features a forte (*f*) dynamic. The score includes several tempo markings: *rall.* (rallentando) and *Adagio*. The lyrics are written below the vocal staff, with some words appearing in italics. The score concludes with a final piano accompaniment section marked *ff*.

166

## Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.  
Harmonised by J. E. WEST.

*Rather slowly.*

*pp* Lord, keep us safe this night, Se - cure from all our fears ;

*pp*

*cres.* *dim.*

May An - gels guard us while we sleep, Till morning light ap - pears. Amen.

*cres.* *dim.*

167

## Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

*(♩ = 60.)*

*pp* Lord, keep us safe this night, Se - cure from all our fears ;

*pp*

*cres.*

*mf* *dim.* *rall.*

May an - gels guard us while we sleep, Till morning light ap - pears. A - men.

*mf* *dim.* *p* *rall.*

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